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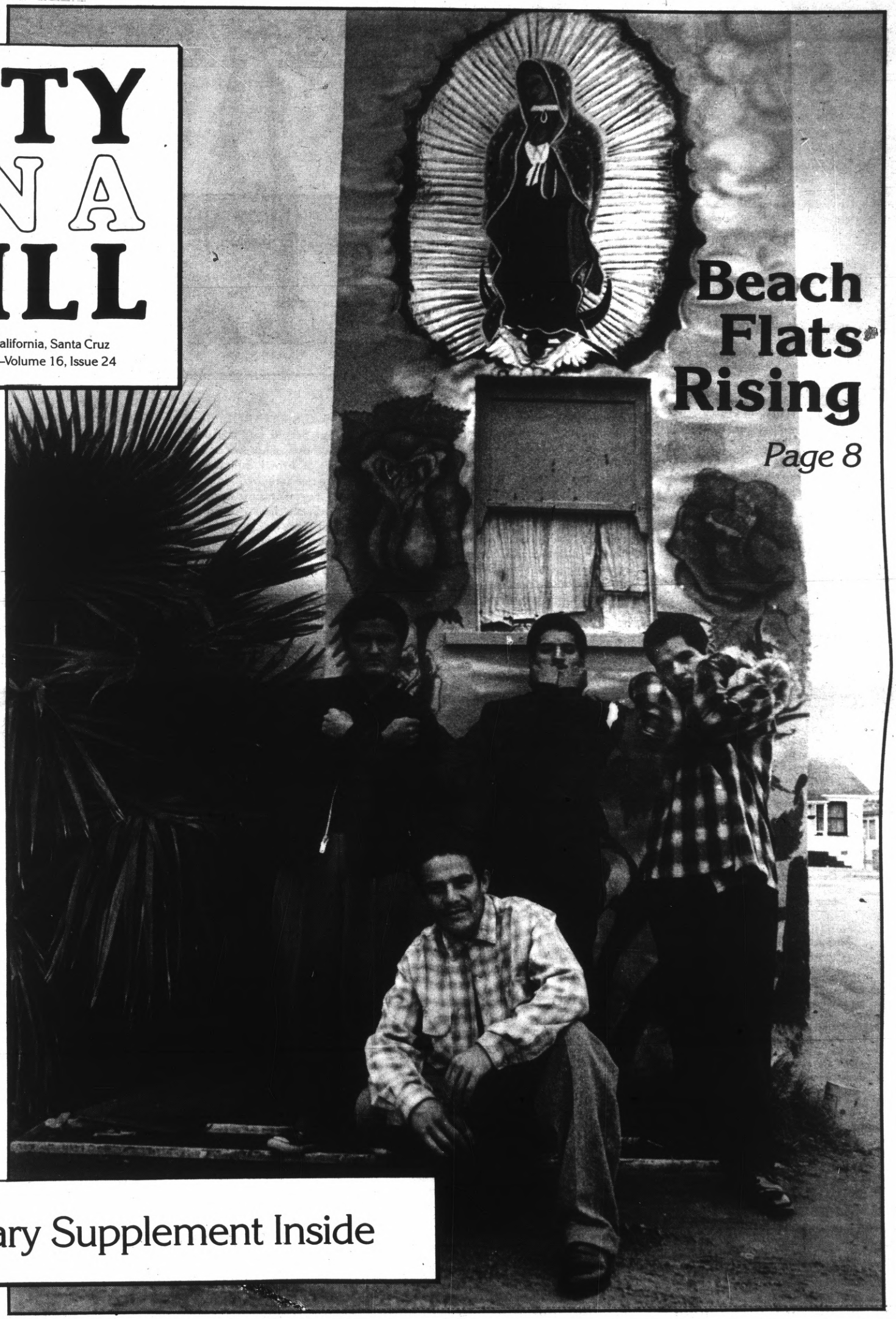
CITY ON A HILL

University of California, Santa Cruz
21 April 1983—Volume 16, Issue 24



Beach Flats Rising

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Gold Medalist—Columbia Scholastic Press Association, 1982

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City News: Dave Tracey—Editor; Mark Cassell, Debbie Davis, Serena Herr, Ray Lein, Steve Lutzky, Joe McGowan, Kerry Nelson, Carolyne Rice, Beth Shuster, Mira Slott, Karl Whittles, Todd Woody—Writers

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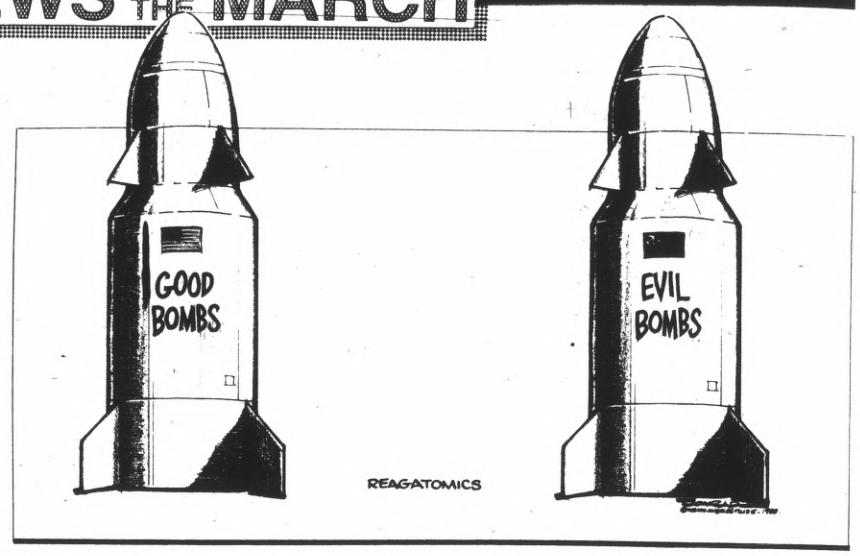
"The people must have something good to read on a Sunday."
—The Clash

NEWS ON THE MARCH



ALICE WALKER WINS PULITZER: Alice Walker became the first Black woman to win the Pulitzer prize Friday for her novel, *The Color Purple.* Other Pulitzer winners for 1982 included columnist Russell Baker, for his autobiography *Growing Up;* the Fort Wayne *News-Sentinel* for its coverage of last year's floods; and the Boston *Globe* for a special 56-page supplement on "War and Peace in the Nuclear Age."

DISNEYLAND EAST: Japanese citizens need no longer dream of a trip to the US to see its most important natural wonder; on Saturday, a Japanese branch of Disneyland opened as a crowd of 25,000 patrons waited to enter. The 204-acre park, by far the largest such venture in Japan, sits on reclaimed swamp land six miles east of central Tokyo. Extensively modeled on California's Disneyland, the park contains five theme areas and a gold-plated replica of Cinderella's castle. All 27 food service areas serve American fast food. "We wanted to keep the American flavor," a spokesperson said.

IT'S ALL IN YOUR HEAD: The Supreme Court ruled Wednesday that the Nuclear Regulatory Commission need not consider the psychological harm of reopening the Three Mile Island nuclear power plant. The decision, which overturned a federal appeals court ruling, was written by Justice William Rehnquist. The court decision will not allow for the immediate reopening of the damaged nuclear plant, as the cleanup of the reactor is still continuing.

US EMBASSY DESTROYED: The American Embassy in Beirut was destroyed by a bomb Monday afternoon. Nearly 60 were killed and 80 wounded when an automobile packed with dynamite was detonated outside the building. A terrorist group called the Islamic Jihad Organization claimed responsibility for the explosion.

REAGAN TAX: President Reagan's tax returns were made public Saturday. On a joint return with his wife Nancy, Reagan paid more than a quarter of a million dollars in taxes, half of which had been deducted from his salary as President. Reagan's total income for 1982 was $741,253, a figure nearly four times his pay as President, which puts him in the top two-hundredths of one percent of the nation's taxpayers.

PRICE DROP: Oil prices fell four percent wholesale for the first fiscal quarter and gasoline fell six percent, the administration reported. The good news was reflected in the stock market, with three new highs for the Dow Jones average last Thursday.

CUBAN DENIED FILMEX: The US denied a visa to Cuban Cultural Minister Julio Garcia Espinosa, who wanted to attend the Filmex festival in Los Angeles. The denial fell under a section of US Immigration laws which excludes "those aliens whose activities could be prejudicial to US public interests." The administration did not want Espinosa to have a chance to criticize US policies while at the film festival, Washington sources said. Espinosa, who helped found the Cuban Film Institute in 1959, was not available for comment.

MORALS CHARGE: Secretary of State George Schultz said that the United States has a moral obligation to save El Salvador from "a brutal military takeover by a totalitarian authority." He said it was crucial that Congress restore military aid so that the government there can provide a "shield" behind which free elections could take place. Schultz cited Nicaragua as being supported by Cuba and the USSR, and argued that it is in US strategic and moral interest to protect El Salvador. Congress reduced aid to El Salvador to $26.3 million from $82 million last year, and the administration has been seeking to restore public support for the Salvadoran government.

BORDER WARS CONT.: The official Chinese news agency reported Tuesday that its armed forces conducted a large-scale artillery assault on the Vietnamese frontier, inflicting heavy losses. China began bombarding Vietnam's defense positions last Saturday, the first such altercation since the two countries fought four years ago. Vietnamese sources claimed the Chinese killed 17 civilians, and said that the "local armed forces and people have duly punished the Chinese peace breakers." Peking said that the attack was to punish the Vietnamese for incidents on the Chinese side of the border, and for Vietnam's campaign against Chinese-backed guerillas in Cambodia.

SOUTH AFRICAN GAMBLERS: Southern Sun Hotel Holdings, Ltd., a South African concern, was announced as partner in a plan for a new $300 million casino hotel in Atlantic City, New Jersey. The announcement drew immediate protest from many Atlantic City residents. Jonathan M. Davis, an aide to the mayor's office, said that the city council has adopted an ordinance that would prevent the city from doing business with any bank that did business with Southern Sun. Proponents of the plan believe that opposition to the deal will be withdrawn, as the casino would generate needed employment for the city.

APARTHEID'S STOCK DROPS: In a related development, the *Wall Street Journal* reported April 11 that the world's investors have rushed to sell South African mining stocks, causing a sharp drop in that country's reserves during the month of March. Foreigners sold $455 million in mining shares on the Johannesburg Stock Exchange last month, according to one brokerage house analyst. S.A. central bank gold reserves and foreign exchange fell to $3.36 billion from $4.33 billion in February, while the value of the bank's gold holdings fell to $2.86 billion from $3.21 billion. The WSJ story, buried in the World Briefs column on page 24, made no mention of the divestiture movement gaining steam in this country and world wide.

PUMP IT TO HELL: The EPA has given the Chicago-based Waste Management, Inc. (WMI) permission to resume "deep-well injection" of 65 million gallons of PCB-contaminated chemical waste, as long as the carcinogenic PCBs are filtered out before the petroleum-based compounds are pumped into a 3,200-foot well at the company's Vickery, Ohio disposal site. Injection was halted last week after the company disclosed it found PCB-contaminated waste in several oil-reclamation ponds at the site. WMI, under investigation by six states for its disposal practices, has no permit to receive or store PCBs. The 65-million gallon pond was the least contaminated of three PCB-laden ponds found at the site. Waste Management previously reported it found 135,000 gallons of PCB-soiled waste in Vickery storage tanks. Company officials said they didn't know where the contaminated oil came from.

Bulletin

A UCSC student managed to fend off a knife-wielding assailant in a daylight rape attempt Friday morning, April 15.

The woman was walking on a footpath near the Natural Sciences complex on campus about 11:30am, UCSC Police Sergeant Jan Tepper said, when a man jumped her from behind and threw her into the bushes. He threatened her with a knife, but the woman managed to push him away and run.

The attacker is described as a white male, 28-30 years old, 5'10" tall, about 170 pounds with a solid build. He had brown hair cut below the ears and wore a T-shirt and jeans.

Tepper said Saturday there are no suspects, nor is it known if the attacker is a student. UCSC police have increased their campus foot patrols, and ask anyone with information to contact them. Telephone: 429-2231.

The Right Wing PIRG Purge

by Dan Siegel

The latest additions to the hit list of right wing political organizations are student-controlled public interest research groups (PIRGs). The College Republican National Committee has launched a nationwide drive to abolish PIRGs, which are college-based, non-partisan groups inspired by consumer-advocate Ralph Nader. The campaign was revealed in a packet sent in early February to college Republican chairpersons throughout the country.

The packet calls PIRGs "a major threat to democracy on American campuses" and "unethical, undemocratic, and unconstitutional." To disrupt and defund the groups, the committee suggests strategies ranging from planting people at PIRG meetings and presentations "to ask embarrassing questions," to intimidating college administrators through legal and financial threats.

The campaign does not oppose consumer advocacy, according to Steve Baldwin, national projects director of the college Republican committee. Instead, Baldwin said last week that his organization objects to the methods public interest research groups use to raise money. Many PIRGs receive financing through funds which are automatically collected from student registration fees. In many cases students can demand refunds, and at schools like UCSC, students have a choice at the time of registration as to whether or not they want any of their money going to their campus PIRG.

"No lobby organization," said Baldwin, "should be able to extract funds out of student fees." He cites a recent New Jersey court case which decided that "public monies may not be mandatorily assessed for political advocacy." Such a decision, reasons Baldwin, applies to all PIRGs since they "definitely are political."

Not so, says a UCSC CalPIRG organizer. The purpose of PIRG, says Katie Moody, is to "teach research and organizing skills which can be gained by conservatives or liberals. We're non-partisan. We have never campaigned pro- or anti-nuclear. You're not going to find a PIRG chapter that campaigned against Reagan."

Anti-PIRG strategy at UCLA combined any and all conservative efforts against leftist political causes.

In a New York *Times* article dated March 13, Ralph Nader said that PIRGs "are about as unideological as you can get. They deal with fundamental issues of equity, justice, health, and safety in the consumer and environmental areas. A lot of students who classify themselves as conservatives work in the group."

But Baldwin claims that the formation of PIRGs "lacks democratic procedure" and their funding method "infringes on a student's First Amendment rights." Members of UCSC's group disagree, saying that students on each campus vote to fund PIRGs and elect their officers, who in turn choose PIRG issues. PIRGs exist on 160 campuses in 26 states. At UCSC, 86 percent of the students who voted in last spring's elections approved of CalPIRG funding through student fees.

"It's important to realize that students vote to support a PIRG chapter," said Moody. "Funding is democratically established. We protect the rights of the minority who do not want to pay the fee."

Moody has not noticed any anti-PIRG activity at UCSC. She says that CalPIRG represents the local needs and interests of students as citizens in California. In response to the college Republican attack, Moody asked, "How is organized student representation in the public sphere undermining democracy?"

PIRG members at UCSC, like Bill Pratt, suspect that the college Republican's attack is part of a larger campaign by conservative forces "to keep unrepresented people unrepresented." In fact, the costs of two lawsuits againt public interest research groups are being borne by the Mid-Atlantic Legal Foundation, part of a network of legal offices called the National Legal Center for the Public Interest. According to the New York *Times* article, James R. Richards, vice president of the center, said the network's purpose was to "provide a balance againt extremist environmentalist organizations such as the Sierra Club and consumer-oriented groups such as the Nader organizations."

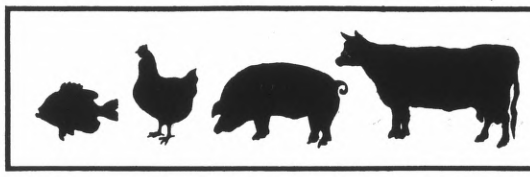
Although the college Republicans base their attack on the PIRG's source of funding, members of CalPIRG see the campaign as one which seeks to destroy pro-consumer, student-financed lobbying. The college Republican memo suggests to "PIRG-fighters" that "at this stage, don't attack their political leanings but attack only their funding policy."

Baldwin admitted that many college Republicans have linked up with Young Americans for Freedom (YAF), a far right group which was founded 30 years ago under the aegis of William F. Buckley. Baldwin says that college Republicans and the YAF "do work together on campuses" since the YAF shares an "anti-PIRG strategy."

Such a strategy was used at UCLA. Bruin Republicans and YAF members conducted an anti-PIRG campaign under the name of SAMFA (Students Against Mandatory Fee Abuse), an acronym used by anti-PIRG students at other campuses.

According to a memo headed "Anti-PIRG Strategy," which was sent by a UCLA student to the college Republican National Committee, SAMFA "*proved to be a useful vehicle for channeling any and all conservative efforts against leftist political causes.*"

Although a UCLA CalPIRG has been established, the memo's author concludes that with funding and professional help from the college Republican National Committee, "PIRGs can be wiped off of every campus from coast to coast."



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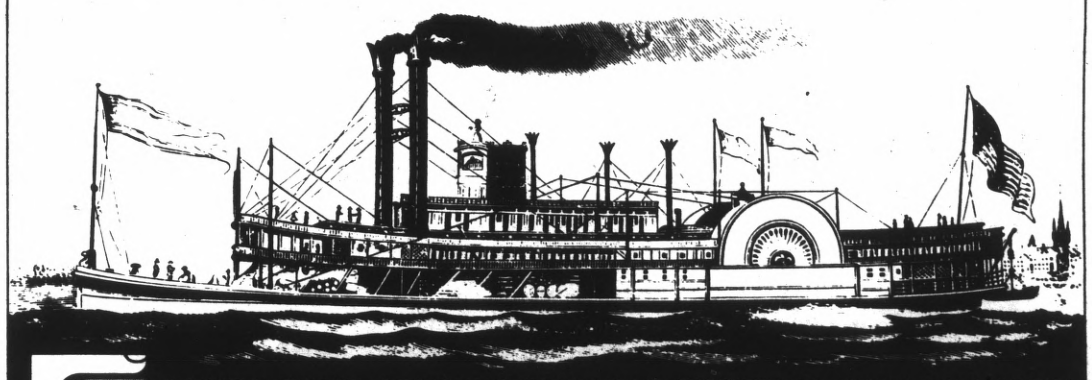

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Budget Cuts, 'Fanatics' Threaten Free Medical Care

Planned Parenthood Under Siege

by Mira Slott

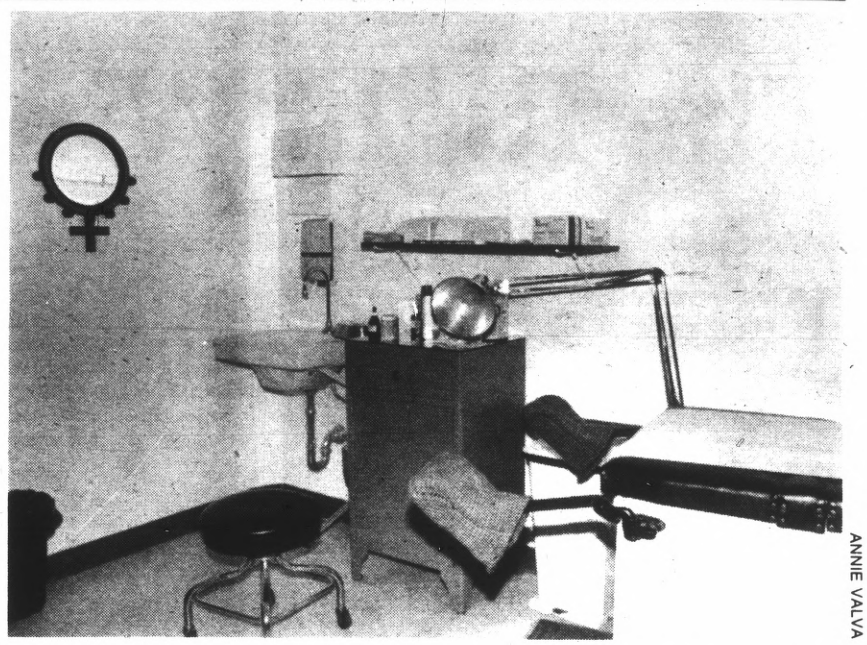
Karen had the "fear of God" in her when her pap smear showed signs of cancer. Only 19 years old, she could not afford the expensive, highly specialized cell tissue biopsy. She knew if abnormal cell changes were left untreated, they would develop into cancer.

But Santa Cruz Planned Parenthood, a non-profit health agency, was able to provide a free colposcopy operation to detect a "severe case" of abnormal cell growth in time to save Karen's life.

Now over $25,000 in federal budget cuts, coupled with increased medical costs, has threatened the availability of this cancer screening operation to low-income women in the Santa Cruz community. The state no longer funds venereal disease examinations, causing a significant drop in VD checks at Planned Parenthood although clinic director Susan Worth said VD is an "epidemic problem, and increasing rapidly."

Chlamydia, like gonorrhea, is a symptomless sexually transmitted disease. According to Worth, serious health hazards, including future infertility, will occur if this disease is not detected early enough. The minimum $30 lab fee, which doesn't include medical visits and medications, means women with low incomes are forced to take a medical risk and not get checked, said Worth. Routine gonorrhea checks used to be state reimbursed, but now they cost a minimum of $25. Because the disease is symptomless, patients have stopped getting checked for gonorrhea until it becomes severe, explained Worth. She fears VD examinations will soon be eliminated altogether if the financial crisis gets worse.

"For many low-income women, there is no medical option but to turn to Planned Parenthood," said executive director Michael Hall. This year, Planned Parenthood in Santa Cruz has had 6,650 patients and over 1000 more in the Watsonville clinic. Hall stated that he hoped the program would never have to "turn people away." But budget cuts have forced Planned Parenthood to lay off 11 employees, implement sliding scale fees based on income, and request donations from patients with the ability to pay.



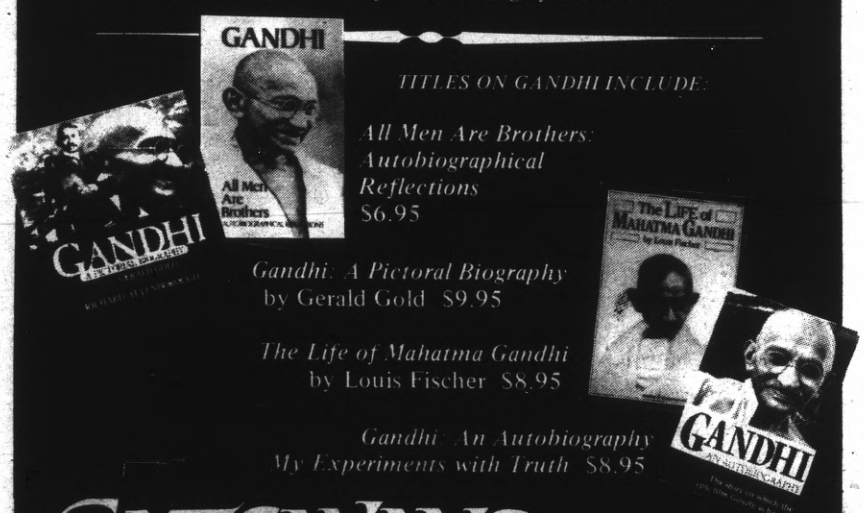
ANNIE VALVA

Hall said that Planned Parenthood is extremely cost effective, referring to a nationwide cost-benefit analysis of Planned Parenthood conducted by the Alan Guttmacher Institute, a Washington DC corporation for research, policy analysis, and public education. The analysis compared the amount of federal and state money spent on Planned Parenthood with the public money spent on social and medical services if the investment was not made. It studied 185 Planned Parenthood organizations across the nation providing medical services to almost 4.5 million patients, nearly 90 percent low or marginal family income.

The study showed that for every public dollar put into Planned Parenthood, $2 of public money is saved. Statistics showed that approximately 800,000 women annually were able to avoid unintended pregnancies. Of these women, it was estimated that 240,000 low-income women would have carried pregnancies to term, costing $558 million in the first year alone. Approximately 370,000 would have chosen abortion. An estimated $12 million in public funds would have been spent for those Medicaid-eligible women who lived in states that continued to provide coverage for abortions, concluded the study.

However, Governor George Deukmejian, who opposes state funded abortions, is cur-

"GANDHI:
his legacy is courage,
his lesson truth, his weapon love.
His life is his monument."
– LOUIS FISCHER
from *Gandhi: His Life and Message for the World*



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rently fighting for Public Health Block Grants, which would take away the legal mandate guaranteeing federal funding to Planned Parenthood. The proposal would stop Medi-Cal funding for abortions. The Block Grants would give county government the right to decide how state money for public health organizations should be distributed.

County board of supervisors member Gary Patton called the Block Grants "very dangerous...Planned Parenthood is an excellent, cost effective program benefitting women, men, and families in the Santa Cruz community." He believes the grants will cause a significant cutback in funds and will not be a long-term stable source of funding.

Patton said a "political war" among different health programs in the community lobbying for a greater proportion of the grant money was "upsetting." But he believes if the Block Grants plan is adopted, the county will make "proportional deductions, keeping more or less the same balance."

Cynthia Mathews, Planned Parenthood Public Information Coordinator, is concerned that "fanatics" will lobby and put pressure on the board of supervisors to stop public funding to minors for free contraceptives, pregnancy tests, and sex education counseling services.

Members of the Christian Action Council and "concerned parents" are adamantly opposed to such programs. "Tax payers shouldn't have to support Planned Parenthood, an organization that "advocates masturbation, free sex...fosters teenage rebellion against parents...and pushes abortions as a fast and easy way to get rid of a blob of fetal tissue: abortion, the totally immoral slaughtering of children," said Elizabeth Manchester, mother of 12 and Vice President of the Christian Action Council.

One "concerned parent", Pat Stebbins, called Planned Parenthood "an aggressive pro-abortion agency, indoctrinating abortion to minor girls 11 or 12 as a form of birth control."

"Some people feel uncomfortable and threatened and think that Planned Parenthood is trying to push certain types of views on patients," said Mathews. The goal, she said, of the extensive sex education and family planning classes that Planned Parenthood has helped to establish in Santa Cruz junior and senior high schools, "is to open communications within the family, promote the establishment of people's personal value systems, and to counter peer pressures to have sex."

Gerri Beecher, who has been teaching biology and sex education for 11 years at Branciforte High School, believes the impact of sex education is "immeasurable." In her teaching she has found that students are misinformed about sexuality and don't understand birth control. According to Beecher, there are a huge number of teenage pregnancies because the issues of sex are so buried that students feel uncomfortable talking about them. She said that Planned Parenthood has helped develop an "incredible unbiased curriculum which is honest yet sensitive to student needs." She added that there has not been anything but positive response from students.

Stebbins, however, accused Planned Parenthood of "manipulating" young people into having sex. "To survive financially, they need to provide services to the sexually active," she explained. But with the current financial crisis at Planned Parenthood, and the threat of future cuts, Stebbin's worries may soon be alleviated.

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On February 11, 1983 at 12:30 pm a gas fire broke out in the building next door to our San Jose store. Sixty fire fighters battled the blaze which turned out to be San Jose's biggest for the year. For a while there was thought that the entire block was going to burn. Our building was quickly engulfed in black smoke and had to be evacuated.

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Hear Ye! Hear Ye!

An election will be held May 16-26!

It's up to you to elect the 1983-84 Student Body Presidents' Council (SBPC) Undergraduate Representative and to vote upon a proposed constitution which would establish an undergraduate "Student Union."

Copies of the constitution prepared by the Student Union Coordinating Council will be available Friday, April 22 in college offices and at the Campus Activities Office. Contact the Campus Activities Office at extension 2934 or come by the office in the Redwood Building for further information.

The Campus Activities Office is encouraging students to submit pro and con statements regarding the proposed constitution for the Student Union by Monday, May 2 to be included with the ballot. Nomination papers for students interested in running for SBPC representative are also due on May 2.

Be UCSC's Student Body Presidents' Council Representative for 1983-84

The Student Body Presidents' Council Representative meets with representatives from all UC campuses to set statewide policy for UC students. With the staff of the UC Student Lobby, SBPC Reps lobby the legislature and the Board of Regents to adopt those policies. Issues include: student fees, financial aid, state legislation, and systemwide academic policies.

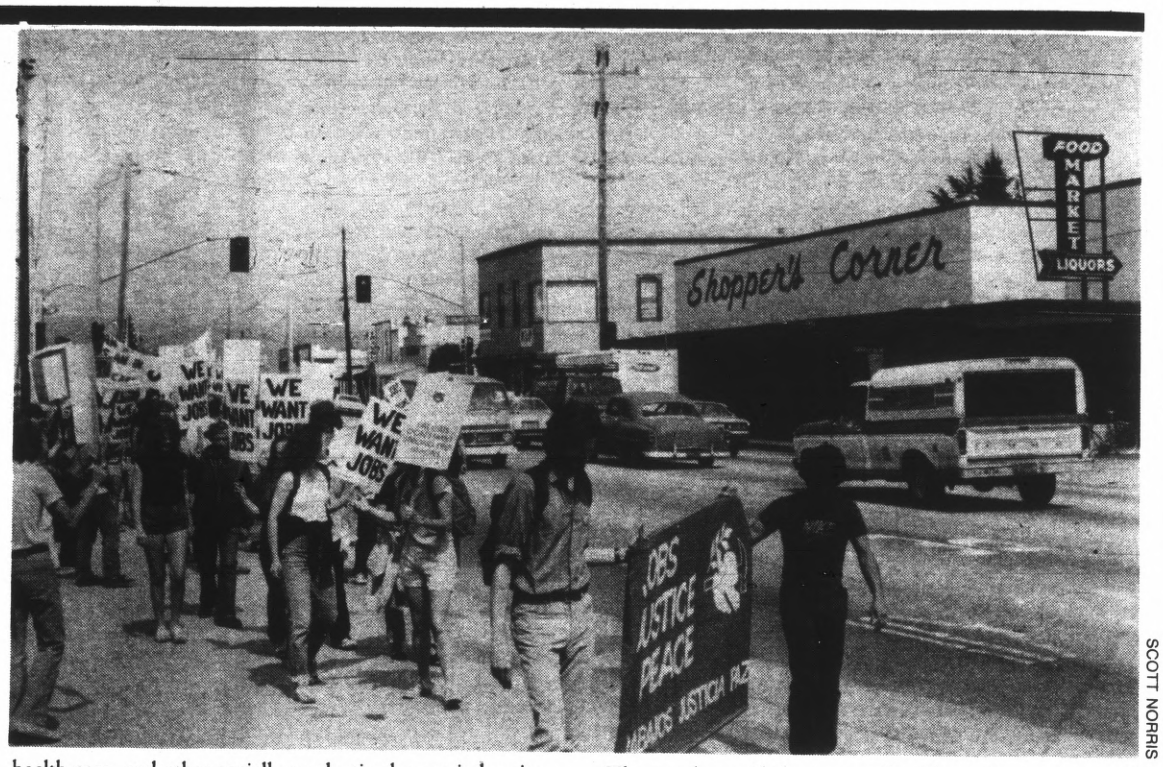
An election will be held for the 1983-84 SBPC Representative. If the constitution for the UCSC Student Union is ratified, the SBPC Representative will also serve as a campuswide representative to the Student Union Coordinating Caucus.

In order to run for SBPC Representative, a student must deliver a nominating paper which includes name, college, major, year, accomplishments, and a short statement of interest to the Campus Activities Office by Monday, May 2 at 5:00 p.m. For more information, call Gwen Goodman (this year's SBPC Representative) at ext. 4797, or visit her in the Student Activities A-Frame. Gwen's office hours are on Wednesdays from 1-3 p.m. Attend an information session in the A-Frame on Tuesday, April 26 from 6-8 p.m.

Rallies Held Nationwide

Marching For Jobs and Peace

by Joe McGowan



SCOTT NORRIS

The idea that Americans could create sorely needed jobs by easing the threat of nuclear disaster has inspired many who hope for a better world. Last Saturday afternoon hundreds of people in Santa Cruz did more, however, than idly contemplate jobs with peace. They sewed the idea to banners and marched their message from the unemployment office on Soquel to the county building.

The demonstrators sat in the sun and listened as 11 scheduled speakers railed against US high unemployment, cutbacks in civil services, and intervention in Central America.

The march and rally touched off what the Santa Cruz city council and the county board of supervisors designated as Jobs With Peace Week. One hundred and fifty cities across the county also participated, 22 of which held rallies.

Jobs With Peace is a national campaign to place referenda on local ballots that allow people to vote on the Jobs With Peace policy statement: "We call upon the US Congress to make more money available—in education, transportation, housing, health care, and other socially productive human industries—by significantly reducing the amount of our tax dollars spent on nuclear weapons, foreign military intervention, and wasteful military programs." Since 1978 these referenda have passed in 78—including Santa Cruz—of the 79 cities where it was placed on the ballot.

The campaign's widespread appeal stems from the measure's relevance to both the peace and the labor movements. Their mutual benefits were explained by the keynote speaker, Berkeley Mayor Gus Newport. He pointed out that, "While $1 billion spent on national defense will provide 75,000 jobs,... $1 billion [spent] on education will provide 187,000 jobs."

The march provided many people with an opportunity to call for relocating government funds. Max Hayward of the Carpenters Union said, "It's clear that government is not going to change its priorities unless it has to. People aren't going to get jobs until they demand them."

"The basic elements for success are to come together and stand up and fight," said unemployed Jobs or Income Now (JOIN) organizer Francois Vilmenay in the most fiery speech of the afternoon.

JOIN, a branch of Jobs With Peace and one of the co-sponsors of the event, is a new organization for the unemployed which is investigating the resources available to the 16,000 people without jobs in Santa Cruz county, and is planning a political program to demand needed benefits. Vilmenay urged all unemployed to attend meetings held on the first and third Wednesdays of every month at 128 Pearl Alley.

Jesus Rodriguez, a JOIN member who was laid off from the Lipton plant two months ago, carried the lead banner during the march. When asked what he thought the rally might accomplish, he said, "It will give the Santa Cruz community an idea about how people feel about unemployment."

Martha Benavides gave an emotional speech about US intervention in El Salvador. "I am not here to ask you to have moments of silence for El Salvador," she said. "I am here to tell you to stand up for your own dignity, your own decency.... If you don't tie the hands of intervention you will be the guilty ones.

"The fight in El Salvador is for rice and beans....We don't want to be the justification for a big war in our world."

Mayor Newport placed the blame for the situation in El Salvador with President Reagan. "The foreign policy in this country is the worst in the world," he said.

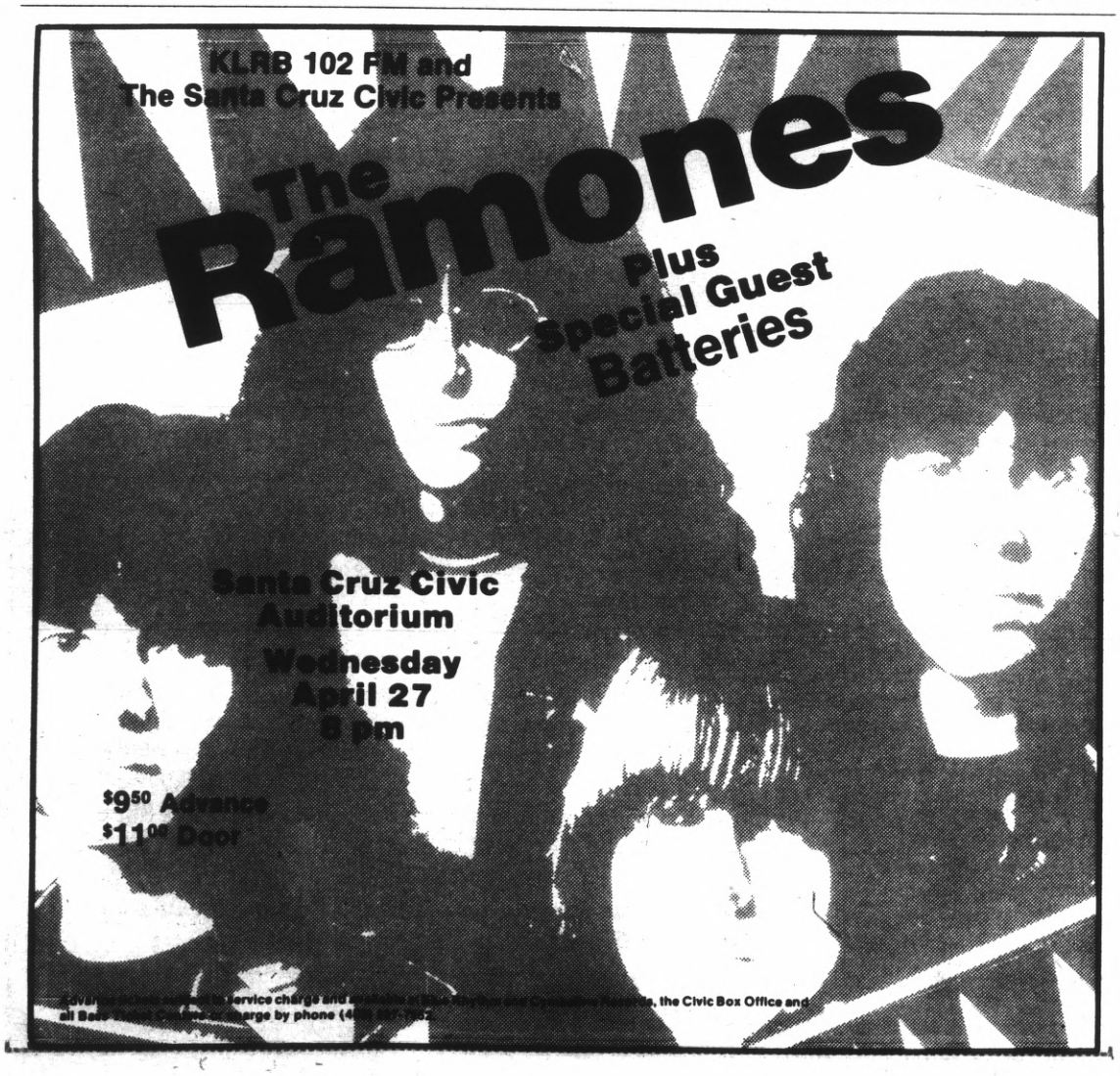
The conservative leadership of President Reagan and Governor Deukmejian were attacked with vigor. Roy Robinson, who works at the Sunflower House drug rehabilitation center in Santa Cruz, said, "I have strong feelings about today's economy with the cutbacks in funds at Sunflower House, which is an area where services can save human lives. Demonstrations like these help turn things around."

Speakers also denounced the rising crime rate, fees for community college students, and the lack of adequate housing and medical care for the needy.

Santa Cruz city councilmember Mardi Wormhoudt stressed the added hardship federal and state spending cuts have placed on women.

Jimmy Griffen, President of the local chapter of the National Association for the Advancement of Colored People, said the current depression encourages racism. "We need to deal with apartheid here in Santa Cruz," he said.

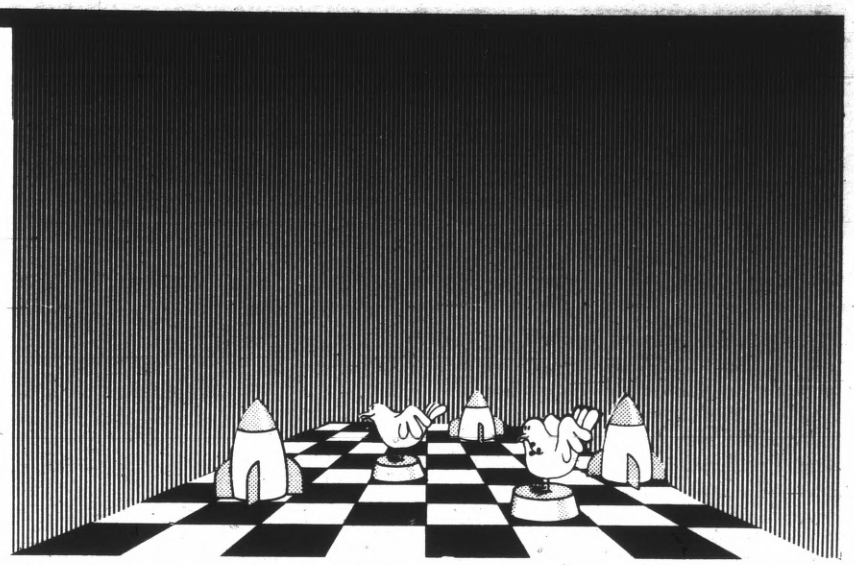
Mike Rotkin, a member of the Santa Cruz city council, attended the rally as a spectator. When asked the rally's significance to the city council, he said the meeting "symbolized the connection between jobs and peace. Reagan's program seems to say we can have either jobs or peace. I think we can have both."



"Somehow we must either learn to live with the Russians or die with them."

Ground Zero's Firebreaks

Playing Games With World Peace



by Damon F. May

Imagine that it is April 1988. You are Secretary of State—or perhaps a Soviet minister—and you awake one morning to find the global situation thus:

India and Pakistan's nuclear arms control negotiations have broken off and border skirmishes are beginning. East Germany has responded to the clarion call of a new charismatic West German chancellor for German unity. It is "German Unity Day" and massive demonstrations have erupted on both sides of the Berlin Wall. Undercover NATO agents have just been captured with a shipment of arms in civil war-torn Yugoslavia, where Soviet leaders have been steadily moving in to assist the pro-Soviet faction. Cuba is sending troops into Nicaragua.

What would *you* advise your leader?

The above scenario could be the situation facing game players of "Firebreaks: A War-Peace Game" being staged in communities nationwide the month of April by the nuclear war education group Ground Zero. Coming to Santa Cruz county and the UCSC campus on April 24, "Firebreaks" will kick off a week of activities called "What About The Russians Week?"

Firebreaks is the brainchild of war game experts and Ground Zero founder Roger Molander, a specialist in strategic nuclear policy issues with the National Security council under Presidents Nixon, Ford, and Carter. Ground Zero has been called by *Time* magazine a "scrupulously non-partisan educational organization." Game organizers say that the game is designed for, and can only be enhanced by, the participation of people from across the political spectrum.

"Role playing encourages a different mindset," explained Santa Cruz organizer Harvey Dosik. "For instance, each half of the people who play the game will be encouraged to think in terms of what is best for their country." In Firebreaks, their country will be either the United States or the Soviet Union.

Game participants, playing in groups of 12-30 people, will be divided into two teams, as advisors to either the premier of the Soviet Union or the US president. Faced with a scenario similar to the one above, advisors on each team will be presented with three options. They will discuss the options, pick one, and state their case for it.

At that point, Dosik explained, "One of the tools for making it an educational event will be going back into time to 1983 and asking ourselves, 'What could we have done to build a firebreak to prevent an escalating issue, or to diffuse an escalating crises? Therein lies the concept of Firebreaks."

But just as in the real White House or Kremlin, national leaders may choose the prescribed option or act independently. In either case, only the Ground Zero game makers will know for sure beforehand, because after the option is chosen and the "firebreaks" discussed, an update on the situation, or "move," is revealed, and advisors will respond to the new scenario.

"When you get through," said Ground Zero California co-ordinator Patrick Heffernan to a San Francisco *Examiner* reporter, "and I'm a PhD candidate in international relations at MIT—you learn a lot. You learn how the games that nations play operate."

The week following the Santa Cruz Firebreaks staging, Ground Zero has designated as "What About the Russians Week?" with nationwide participation by libraries and museums offering displays on Russian history, and bookstores displaying Ground Zero's paperback *What About the Russians?*

"If somebody were to ask you, 'What do you really know about the Russians?', usually you get a fanciful mixture of fact, fiction, fear and hope," said Dosik.

"Somehow we must either learn to live with the Russians or die with them. What About the Russians Week? is an effort to find out what we need to know: who they are, what they think of us, and what they believe."

Weeklong activities in Santa Cruz will include "A USSR IQ Survey" comprised of yes or no and true/false questions. On April 26 Jacqueline Smith of Monterey and Elizabeth Moore of Santa Cruz will present "What About the Russians: A Personal Perspective." Both Smith and Moore were in the Soviet Union last fall, and their talk will be a point of departure for audience participation. Finally, on Saturday, April 30 at Moraga Hall comes "What About the Russians—A No Holds Barred Panel Discussion," with five panelists "ranging from the ACP [American Communist Party] to a physician who calls himself a Jeffersonian Democrat."

For information and game sign-up, call Game-Alot, 429-9009, or the Nuclear Freeze office, 429-8755. Interested UCSC students are encouraged to sign up for the game at the Baobab Room at Merrill College. In Santa Cruz county, games also open to the public are being held at YWCA, Resource Center for Nonviolence, Capitola City Hall, and Watsonville.

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Beach Flats on the Rise

by Todd Woody

Most visitors to the Santa Cruz Boardwalk have passed by the Beach Flats unaware of the problems faced by that impoverished area. If they had gone into the neighborhood bordered by Beach Street, Riverside Avenue, and Third Street they would have seen first hand the crumbling buildings, deteriorating streets, and other indications of the housing, employment, and medical crises experienced daily by the people of the Flats.

After years of neglect, Santa Cruz's poorest neighborhood has in recent weeks become the focus of an outpouring of community support, as the Santa Cruz Women's Health Center (SCWHC) continues its efforts to open a free women's health clinic and a multipurpose crisis and rape prevention center in the Beach Flats.

According to Rosamaria Zayas, an outreach coordinator to the Latino community for SCWHC and a founder of the Beach Flats Community Development Consortium, it all started after an article appeared in the Santa Cruz *Sentinel* last August about SCWHC's need for an outlet for its mobile health unit. Within a week local landlord Margie Lee had donated the use of a building on Leibrant Street in the Beach Flats to SCWHC.

In early March Zayas and other members of the Beach Flats Community Development Consortium submitted a proposal for a "Familia" Center to the city council, asking for $35,000 in community development funds. The council approved the request but reduced the allocation to $25,000.

"Since then things have been snowballing," said Zayas. "There has been a incredible amount of energy from the community for the Flats ever since newspaper articles started appearing about our attempt to open a health and family center." She said local electricians, contractors, and a lumberyard have contributed their services to the renovation of the building. Four doctors have pledged their time to the clinic when it opens in mid-May.

Zayas described community support for the project as "incredibly responsive considering the hard economic times. People have been really beautiful," said Zayas. "There's one woman who has a full time job but who comes down to the building after work and on Saturdays to hammer nails and help out."

When it opens in July the bilingual Familia Center will supply the Beach Flats community with information on immigration law, housing, and education as well as providing child care services.

Zayas hopes the center will become a focal point through which other community groups can offer their services to the Beach Flats. "There's a lot of drug and alcohol abuse in the Flats but none of the local community organizations do outreach down there," said Zayas. "We believe the Familia Center can serve as conduit for these groups."

The Familia Center can be easily found amid the dilapidated houses and apartments on Liebrant Street. A colorful mural depicting an Aztec goddess, painted by UCSC students Danielle Alejandrez and Ruben Molina with the help of Beach Flats graffiti artists, covers one wall of the building.

KARIN VICTORIA

"The people of the community have a real feeling of ownership of the building," commented Zayas. "After the mural was completed some of the neighborhood women had a priest celebrate mass at the center." She said Alejandrez and Molina are currently organizing recreation programs for Beach Flats youth.

Live Oak electrician James Stack drew up the elevation, plot, and site plans for the Familia Center and is now wiring the building. "I have an interest in healthy people," said Stack, explaining why he volunteered his time to the center. "I feel the medical system is not providing adequate health care to the people. The system should be socialized." Stack said he was not really aware of the problems in the Beach Flats until he read a newspaper account of the city council's decision to fund the center.

A young Hispanic woman, who declined to give her name, has lived near the building that will house the Familia center for two years. She said, "I am very happy that it is here. 'La clinica' will be good for everyone who lives here."

Zayas said she hopes the Familia Center will alleviate some of the pressing medical and housing problems faced by the Beach Flats community and compounded by the language barrier.

"There's a large community of monolingual people in the Flats," explained Zayas. "When services are available many people can't take advantage of them because they don't know about them as the literature is not printed in their language. Communication is one of the biggest obstacles to progress in the Beach Flats."

Zayas said the Flats have been especially hard hit by the budget cuts in the state Medi-Cal program. "It's been horrible," said Zayas. "We have lost about 30 percent of our patients at SCWHC because they are no longer eligible or can't afford their share of the costs. The number of doctors in Santa Cruz county who accept Medi-Cal has dropped significantly. Additionally, there are very few doctors who speak Spanish."

According to Zayas many local Latinos suffer from high blood pressure and anemia caused by poor nutrition. "One reason for this is that when people come here from Mexico they try to assimilate the American way," explained Zayas. "They give their children corn flakes for breakfast instead of the traditional beans and tortillas, which are high in protein." Zayas says the Familia Center will provide vitamins and hold classes on nutrition for the Beach Flats community.

The Familia Center will also supply information to Beach Flats residents regarding housing rights. With a 96 percent rental rate in the Beach Flats area, housing is a major concern. According to Planning Department statistics, 66 percent of all multi-family dwellings and 70 percent of all other buildings are in poor-to-fair condition.

"What's going on is that landlords are charging really high rents for lousy buildings," said councilmember Mike Rotkin. "Some of them don't even have indoor plumbing. There's this illusion that housing in the Flats is cheap. It isn't. There are people paying $350 a month for one room apartments with no hot water."

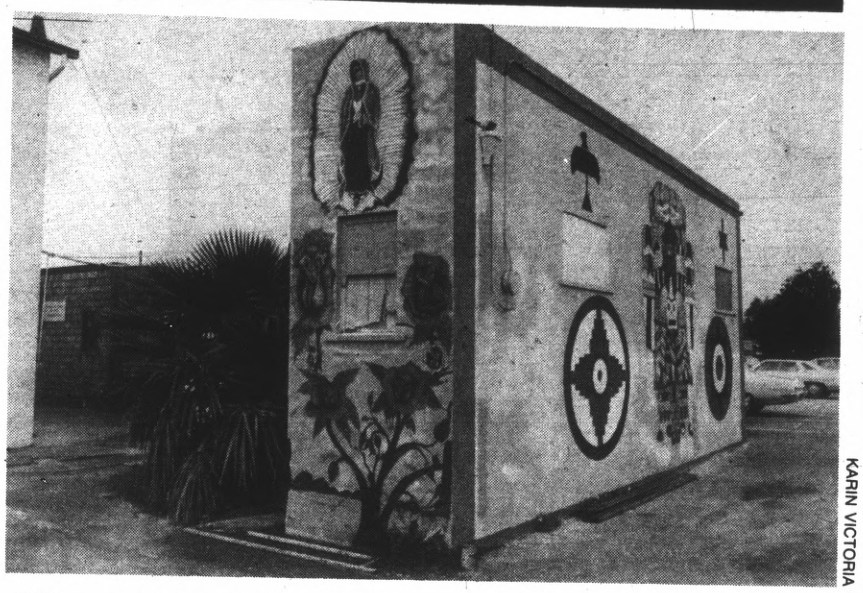
Rotkin said many people can only afford to live in the Beach Flats by sharing their apartment with several other families, thus cutting rental costs. According to Carole Nelson, Director of the Planning Department's Housing and Community Development division, there have been instances of 14 people living in a single studio apartment.

Over the past three years the city has allocated over $250,000 in community development funds for low-interest housing improvement loans to individuals and landlords in the Beach Flats area. Nelson said many absentee landlords do not take advantage of the loans. "A lot of landlords apply for the loans but a lot don't because they hope to make a killing if a convention center or hotel is ever built in the area," explained Nelson. "They have hardly any management costs and there's alway demand for their buildings."

Forty percent of all landlords in the Beach Flats area live outside Santa Cruz county. "A lot of absentee landlords don't care much about their buildings because as far as they're concerned they would rather let them fall into disrepair and knock them down and build expensive condominiums on the land," said Rotkin.

According to Rotkin, part of the housing problem is the cost of renovation. "It will take millions, not hundreds of thousands, of dollars to fix up many of those buildings in the Flats," said Rotkin. "Many of the landlords are not that cooperative."

Nelson said a study done two years ago by the non-profit Private Rehabilitation of Downtown (PROD) group projected a $3.1 million price tag to renovate the Beach Flats area.



KARIN VICTORIA

"There are people we can't help because the property is too far gone to justify the expense to make those buildings liveable," said Nelson. "Unfortunately, people still live there because they have nowhere else to go."

Rotkin said the tourist season exacerbates housing problems. "Many of these places are rented in the summer when the rent per week is the same as the rent per month in the winter. As a result, many families have to move out after nine months and try to find another place to live."

Thus while Santa Cruz enjoys the economic benefits of the tourist trade, the Beach Flats bear the brunt of the annual invasion from the valley.

"I think people in the Flats feel trapped by tourists," said Zayas. "It's not so bad in the winter but in the summer it's really horrendous. People's lives are completely disrupted. A lot of the violence in the Flats occurs on the weekends when tourists come down to the beach and create problems and trash the area. There's a lot of racism from people who come over the hill from San Jose."

Despite these obstacles progress is slowly being made in the Beach Flats. Over the last few years the city has taken some action to increase social services in the Flats. In 1979 the city council declared the Beach Flats a Neighborhood Improvement Area, qualifying it for Federal Housing and Community Development funds. Last year the council funded the construction of two parks to provide some recreational areas for Beach Flats children. Rotkin said plans for an extension of the Ocean Street bridge that would have dumped tourist traffic in the middle of the Flats have been discarded.

Zayas is encouraged by recent interest in the Beach Flats but says the Familia Center still needs an additional $10,000 to properly equip the building. She said SCWHC and the Beach Flats Consortium intends to make up the gap in funding by raising money and soliciting volunteers.

"This is the first time there has been a large community effort to bring services into the Flats," said Zayas. "We plan to expand on what we are doing now and start networking with other groups such as the Parents Center who could provide services for the Beach Flats."

Zayas seemed optimistic about the future of the Beach Flats. "We hope this center will serve as a model project to show that a so-called ghetto-type area doesn't have to be a slum," said Zayas. "As long as there's cooperation from the landlords and the community we can work together to effect change in the local community."

Donations to the Familia Center may be sent to Santa Cruz Community Credit Union account number 5898. Anyone interested in volunteering their time or services to the Familia Center should call Rosamaria Zayas at 427-3500.

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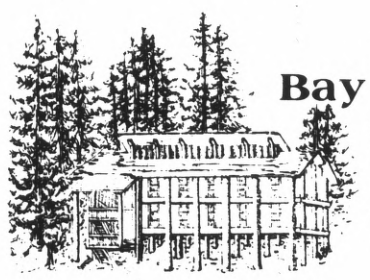

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By beginning this process now, we hope to make reservations for as many continuing students as possible before June 1st when all thoughts are directed to finals and those papers that all seem to be due on the same day.

Remember that housing is a critical problem throughout the Santa Cruz area. Whatever your intentions are, you should be making those housing arrangements now.

CITY CLIPS

MICHAEL KAY

Cable TV Proposal Gets Low Rating

Public hearings will be held next week to discuss the future of cable television in Santa Cruz. Current Santa Cruz cable franchise holders are Group W, a subsidiary of the Westinghouse Corporation. In February they presented their proposal for a 60-channel system at a cost to subscribers of $11.95 a month. Critics of the proposal, including county supervisor Gary Patton and city councilmember Mike Rotkin, say it is inadequate, too costly, and gives Group W an exorbitant profit.

A report written by a San Francisco consultant hired by the county states, "It appears...that Group W. Cable, Inc. is attempting to extract a far higher level of profit in the Santa Cruz system" than in similar communities. The report found that Group W would receive a 50-60 percent profit on their investment. Group W claimed it would receive only 18-20 percent.

Another criticism of Group W's proposal was that it did not offer enough locally controlled channels. "They have offered to dedicate seven percent of the channel capacity to local programming," said Rotkin. "In other California cities they offered 15 to 25 percent. In short, we are being asked to pay more for less channels than any other system Group W has built in the last two years." Similar systems costs $6.95 a month in other cities.

Patton said that the proposal "hands over control of the city's central nervous system. I'm not in favor of it." Patton also said that if Group W does not meet the requests of a cable coordinating group, which is calling for lower monthly rates, more community controlled channels, and more channels overall, the county will look at alternatives such as a subscriber-owned cooperative.

The county's current cable contract runs out in 1984; the city's lasts until 1986. The hearings will be held Tuesday, April 26 at 10am in the county supervisors' chambers and 7:30pm in the city council chambers.

Westside Health Center: The Patient Will Survive

When a private health clinic was closed in 1979, the westside was left with a void it has been trying to fill for years. $93,000 worth of city and federal funds later, the long-awaited Westside Health Center moved one step closer to full operation with the hiring of administrative coordinator Barbara Garcia, a co-founder of the Farmworkers Health Clinic in Watsonville.

Garcia said the center "is at the beginning of a crossroads" in its effort to offer health care, especially for children and the elderly, beginning in June. To do this, said Garcia, the center will need "lots of community support and lots of volunteers." Judging by the community assistance received so far, the facility should be a success. Members of Westside Neighbors, a group that championed the cause of a westside health clinic, have been explaining the new facility door-to-door in the three neighborhoods said to be most in need of one—the westside, downtown, and Beach Flats.

At present the facility is offering free screening programs for blood pressure, and vision and dental checkups. Once the clinic hires a doctor and physician's assistant, and trains volunteers to be community health aides (open to anyone, starts early May), it will offer regular medical care to members. Membership will cost $1 a year and entitle you to medical care on a sliding scale and a vote in community board elections. The board makes the major decisions, according to Garcia, such as what services to provide and what times to be open.

Garcia said volunteers may contact her at the clinic. In addition to the community health aides, help is needed to redecorate the facility, write and distribute a newsletter, and canvass neighborhoods. The center is located at 1700 Mission Street, Suite 104.

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LETTERS

Pro-Americans Silenced?

Dear Staff:

I was very angry when I received a call from the Student Activities Coordinator at Merrill College, telling me that Provost Ralph Guzman had decided to cancel the two speakers for which we had made reservations, to speak in May and in June, because "they were too controversial."

Why are these pro-American speakers, who have lived in communist countries, and who are now trying to awaken the American people and to clear up the big lie about life in the "workers' paradise," under a socialistic system, referred to as "controversial speakers," but view the teaching of Marxism at Merrill College by Mike Rotkin as being "educational" and worthy of the expenditures of our tax dollars?

I called Provost Guzman immediately after hearing from the Student Activities Coordinator, so he could tell me personally that he had cancelled the speakers, but my call wasn't returned. I then wrote him on April 1 asking for an explanation, but my letter was also ignored, so, after waiting almost two weeks, I contacted the *Sentinel*. Today, I received a letter from Guzman with a capitalized "URGENT" written above the letterhead in which he explained that "Merrill College is fully booked for the Spring Quarter," which is a completely false statement as we had a choice of dates and times when the reservations were made. The calendar was clear. He also stated that Merrill College isn't equipped to handle a potentially large audience. But in another paragraph, he mentioned that he was scheduling Alan Cranston for a visit, but this didn't seem to raise a problem for Merrill College in handling a "potentially large audience."

Is there any doubt as to the source of the problem of polarization between UCSC and the community? And why is it always expected of the community to bring "peace" between these factions?

Anne Garni

Dry Up

Dear Staff:

In response to running Dafna Wu's article "You Have Seen Their Faces," *City on a Hill* deserved to be commended. Such an article that candidly confronts the issue of alcohol has been long overdue. I appreciate the courage that was necessary for Dafna to take a bold stance against a destructive drug that, in our society, has been destigmatized to the extent of acceptance and pervasive abuse.

As a lesbian, I would like to point out that the rate of alcoholism among lesbian/gay individuals is one in three (conservatively). There are many sociological factors contributing to this epidemic proportion. One such factor being that lesbians/gay men have systematically been deprived of areas in which to socialize. There is one grave exception, however: the bar. As a result, bars have played a central role in the gay community, and have no doubt influenced the high rate of alcoholism. As Dafna mentioned, it is a rare occurrence to find a dance or party devoid of alcohol. This is the case at gay dances and parties as well.

GALA, the university's gay and lesbian alliance, has done an exceptional job this year with its meetings, guest speakers, rap groups, classroom panels, counseling service, etc. Those individuals who have participated in the organization of GALA events are conscientious, sensitive people dedicated to helping others, and to the betterment of society (gay and straight). In response to our society's extensive alcohol abuse, and the devastating reality that 33 percent of the homosexual population has a drinking problem, I would like to see GALA sponsor a dance without alcohol. It is unique to find an atmosphere where friends can gather to have a good time, without chemical aid. GALA, let's break away from the norm, have an alcohol free dance and do something about the escalating rate of alcoholism in the gay community. I bet we'll still have a good time.

J.A. Cherry

Mellospeak

Dear Staff:

Contrary to your story of March 31, my Senate Bill 259 *does not* permit the conversion of a single condominium unit in San Francisco. It is not a condo conversion bill. Instead, it requires the city to accept applications from 110 people as it promised, and leaves the city free to deny the applications as it sees fit. In fact, it forces the applicants to meet the city's stringent development restrictions in order to obtain approval. Among them are:

1) All tenants 62 years and older and their household relations must be given lifetime leases at controlled rents;

2) 40 percent of the residents of the building must sign agreements to purchase the units or the application must be denied.

Then, you may ask, what is the fuss? It is simply that San Francisco in its pursuit of good public policy went back on its promise to its citizens. The issue is due process, *not* condominium conversions.

In 1982, San Francisco announced it would allow 1,000 condominium conversions for 1983. They created a reservation list and invited people to come sign up. Anyone who signed the list had to pay a fee. Next, the city issued a formal submittal schedule and outlined the mandatory items needed before any application would be accepted. At the applicants' expense, they were required to submit tentative or preliminary parcel maps, building inspections, title reports, other supporting documents and to pay the remainder of their checking and processing fees.

But in December, 1982, the city pulled the rug out from under them by changing their ordinance specifically to force these applicants off the registration list without refunding their money paid in fees or required expenses.

It's as if the UC system chose to guarantee students the right to apply to attend the university, accepted deposits to hold their places in the application line, directed them to spend time and money for all things needed for application—like transcripts and recommendations—and in general led people to believe that by following all established procedures that the applications would be accepted for review. The procedures were the same as previous years, but this time applicants learned of a retroactive rule change allowing the university to refuse to accept the filing of applications from any of these people.

That is a dangerous precedent. We all rely on due process to protect our rights. Professor Nancy Shaw's recent struggle to obtain tenure at UCSC depends upon the university's adherence to due process as her way of overturning the chancellor's decision. But, as the American Civil Liberties Union reminds us, our commitment to due process is truly tested when someone with whom we do not agree asks for their rights. Many, including myself, regard condominium conversion as bad public policy. However, that agreement does not allow us to ignore basic procedural gurantees promised us by government.

Personally, I do not support condominium conversions because of the harm it can cause seniors and other low income groups in an area that has a tremendous housing need. It is ironic that if San Francisco had taken the city of Santa Cruz's stand, of prohibiting conversions unless there is relatively high vacancy rate instead of trying to tread the middle ground between organized tenant groups and applicants, SF city wouldn't be in the trouble it's in now.

I hope that this clears up some of the confusion concerning my bill. As always, I am happy to discuss any legislative issues with you, other members of the press, students, or any residents.

Sincerely,
Henry Mello

Resign, Already

Dear Staff:

I would like to comment on the chancellor's April 4 memo to the faculty which responded to the ruling of the Academic Senate Privilege and Tenure Committee on Nancy Shaw's case.

The chancellor attacks the committee for, "enmesh[ing] the academic personnel process in a web of narrow legalisms..." and charges that the committee's approach will "subvert the academic personnel process." These assertions are simply emotional attacks on the validity of legal procedure—procedure which is constituted to prevent the abuse of power which the chancellor has perpetrated. The chancellor is attempting to deny the legitimacy of holding him accountable to legal process by rhetorically trivializing the formal arguments as "narrow legalisms."

The chancellor has demonstrated again the same blatant contempt for formal procedure that contradicts his own judgment that he showed when he recently ignored the recommendations of the Committee on Sexual Harassment.

At the conclusion of his memo, the chancellor self-righteously invokes, "the assumption of good faith" and he claims that the committee's action is, "ultimately erosive of the trust that must underlie any academic community." The hypocrisy of cloaking himself in this rhetoric is exceeded only by the chancellor's gall in employing these phrases so glibly. His arrogant refusal to respect the decisions of legitimate bodies on this campus has voided any claim he might make on our trust.

Chancellor Sinsheimer is correct in calling the question one of good faith and trust. If the faculty has not been completely beaten down, I hope that they have the courage to say, "Yes, Mr. Chancellor, you are right and the health of the campus requires a firm foundation of trust and good faith. Unfortunately, by your actions you have destroyed our trust and faith in you. Please step down so that we may get on with the job of rebuilding the self-respect and integrity of our campus."

Mark Lipson
College Eight

Socially Inacceptable

Dear Staff:

As a student concerned with increased reg fees, cuts in programs, elimination of vital services, etc., I fail to understand why there are two programs on the UCSC campus which seem to duplicate services, often conflicting information, and continue to perpetuate the image of UCSC's right hand not knowing what the left is doing.

An example of the above was the Career Reception for Social Science Students held on Tuesday, April 12. This reception (according to the slick poster) was sponsored by the Santa Cruz Chamber of Commerce/University of California. Why was it "just for social science students" as the rsvp contact, Cooperative Education, informed me? Why didn't Career Planning and Placement have responsibility for an event such as this? When they were called about it they were unable to give any information and referred me to Cooperative Education Internship Program.

If anyone has answers to these questions, please send them to the Reg Fee Committee. Your (students) dollars are what fund these programs... why do we need to pay for two?

Gr[illegible] Casey Young

Rubin Kudos

Dear Staff:

Please convey to Richard Rubin my deepest appreciation for his splendid esssay on the Warsaw ghetto. In these days so crowded with local, national, and international tragedies, when so many injustices cry out for our compassion and energies, what can we do but exercise a human simultaneity of priorities, a kind of pluralism of involvement in all just causes. But the present moments must never obscure the incidents of the past.

Richard Rubin's carefully documented, soberly-impassioned words help us to remember what our politicians and allies, even our families, friends and religious leaders were able to relegate to an obscure corner of their consciousness, while the business of "normal" life continued and more "important" battles were fought and won.

Joseph H. Silverman

Backfire

Dear Staff:

I like missiles as much as the next letter writer, but the anonymous author of last week's letter "The Bear That Walks Like a Man" has been cruelly deluded by the *National Review* crowd. His or her attempt to use inaccurate statements to buttress a "peace through strength" argument should not pass without comment.

To start the technical discussion off, the unsigned letter stated that "Weapons, like people, come in generations." Maybe so, but so do elephants, apples, and oranges. It is a logical fallacy to say the Soviet missiles are superior to the US variety simply because more generations of weapons have been found deficient by the USSR. The Soviet SS-18 missile does not carry ten times more warheads than the Minuteman III as the letter stated. The SS-18 Model 4 version (the most powerful in the Soviet inventory) has ten warheads, compared to three on the latest Minuteman. The much-vaunted SS-20 does not "pack the punch of a Minuteman III." SS-20s have never been seen by NATO intelligence outside of their cannisters, but it is believed that the most destructive version of this missile carries only three warheads—with half the kilotonnage of those contained in the Minuteman's nose.

Much has been made of the great size of the *Typhoon* class of Soviet missile submarines without stating that because of cavitation, magnetic anomalies, and other factors, the larger the submarine, the easier it is to detect and destroy. The 20 SS-N-18 missiles carried by these subs have fewer warheads than the Trident C-4 misiles in *Ohio* class subs, and their range with the same load is actually less than the Trident's—not two-and-a-half times as the letter stated.

And so forth, *ad nauseum*. The Soviet air threat to the continental US is next to nil (their primary long-range bomber is propeller-driven) and anyone who took a look at a map of the USSR highway system would seriously discount the notion of a credible Soviet civil defense program.

Comparing missile size (as the author did) is somewhat like comparing the length of penises. There might be some psychological gratification involved, but it makes no difference in the end. *The Third World War: The Untold Story* was enjoyable bedtime reading, and I'm sure that Nixon's *The Real War* was just as amusing, but in understanding the nuclear arms race it would be much more profitable to read *The Military Balance 1982-83* at the library. From this reference work one can learn all of the technical specifications presented here, plus the indisputable evidence that the US has nearly 2000 more strategic nuclear weapons than the USSR and a four-to-one lead in the number of submarine-launched nuclear warheads. No stronger case need be made for the power of the US arsenal.

KALEIDOSCOPE

Non-fiction Intro

People say that I've been getting too flippant in my collidoscope intros lately—that I've been bordering on the ranks of fiction—so this week I'm going to tell you a true story about a true UCSC artist. The story starts outside of the pyramids of Giza, and ends up in (of all places!) the Stevenson Coffee Shop. Listen closely:

Denise Wilkerson was on the road between Alexandria and Cairo the day that Anwar Sadat was assassinated. She was sitting in a taxi with a friend when she heard the news. The taxi driver started crying. So moved was Wilkerson by the reaction of the Egyptian people to Sadat's death that in the next few hours she decided to change careers. She decided to become a photojournalist.

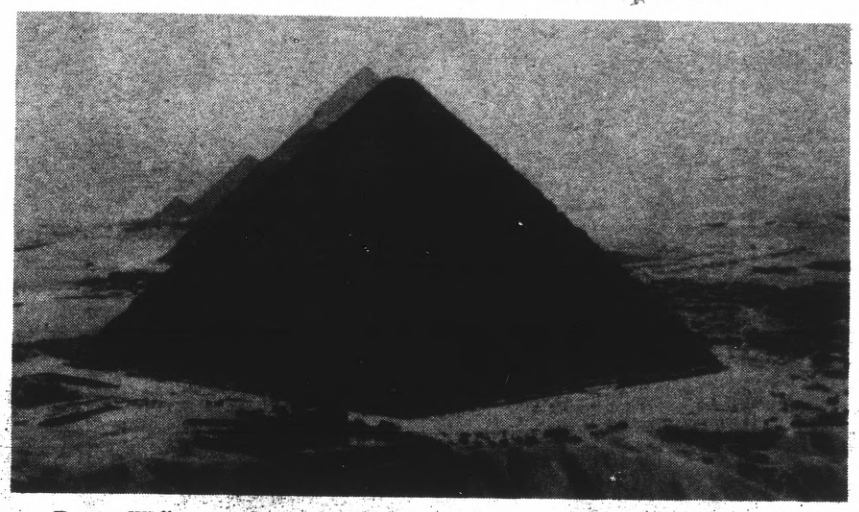
During the following days, weeks, and months, Wilkerson took over 3000 photographs of Egypt. Her subjects ranged from the evacuation of the Sinai to the pyramids of Giza (which she shot from a helicopter) to the simple and beautiful lives of Cairo's citizens. A small sampling of Wilkerson's work can be seen in the Stevenson Coffee Shop currently, and it is one of the most colorful and humane exhibits I have ever encountered.

Wilkerson purposely left out overtly political photos in her exhibit, but by capturing the vitality of Cairo's people she has delivered a nonetheless powerful statement. Although many of the Egyptians in her show live in abject poverty, there is a certain grace, a self-respect in their manner that is truly inspiring. As Wilkerson told me about a photo of a market boy, "You look at his eyes and you know he's not trying to get a quarter for a video game."

Go see this show. I've never been so serious about anything in my kaleidoscopic life.

True Drama

Marsha Norman won the Pulitzer Prize last Friday for her play *'Night, Mother*, and tonight *Getting Out*, her first play, will be presented at the Art Center by the Bear Republic Theater. *Getting Out* deals with the first 24 hours in the life of a woman paroled from prison following an eight-year murder sentence. Norman wrote the play after working with disturbed children in a Kentucky hospital seven years ago, and subsequently the play became a big hit in New York. The current Santa Cruz production stars two UCSC affiliates—student Rachel Levine, and former student



Denise Wilkerson's Images of Egypt. *At Stevenson Coffeehouse, April 15-30.*

Wendy Davison—who play the two sides of the main character Arlene/Arlie. Directed by Marcia Taylor, *Getting Out* will play Thursday through Saturday at 8pm and Sunday at 2pm at the Art Center Theater, through May 15. Tonight's performance benefits the National Women's Theatre Festival. Call the Bear Republic at 423-1703 for ticket information.

Also opening tonight is *Floorplay*, a senior thesis dance presentation by four UCSC students, Christopher Bowen, Jaime Ullman, Marilyn Lynch, and Brian Kasch. *Floorplay* offers a combination of theatrical absurdity with lively choreography, and will play for the next three nights at 8:30pm in the College Five dining hall. Tickets are $2.

Also on the bill tonight is the first Annual Comedy Showcase, at the Louden Nelson Center. Sponsored by the Parks and Recreation Department, the Showcase will feature 25 local comedians as contestants, and *City on a Hill* arts editor Stuart Leavenworth and columnist Regis W. Goatlips as two of the more noteworthy judges. The showcase continues on Friday and Saturday at the same time, and tickets are $2.50 tonight, and $3.50 the other days. Doors open at 7:30pm with showings of Charlie Chaplin, W.C. Fields, and Laurel and Hardy movies.

Real Music

The talk of the campus this week is the ongoing April in Santa Cruz festival, featuring the best in good ole new music. Guest composer Christian Wolff will give a talk on Saturday at 2:30pm in the Porter College Room D148. On Sunday, music by Wolff, Morton Feldman, and Cornelius Cardew will be presented in the Performing Arts Concert Hall, along with kite flying in the nearby meadow. On Wednesday, in the Concert Hall at 8pm, the Long Beach State University New Music Ensemble will perform under the direction of Justus Matthews and David Felder. The festival concludes next week.

Also on campus is the UCSC Chamber Orchestra (Sunday at 8pm; Performing Arts Theater); and Reggae/samba/salsa band Culebra (Saturday, 9pm; Kresge Town Hall). I imagine there's other music on campus during the next seven days, but the powers-that-be didn't send me any press releases. If they snooze, you lose.

In other music news, the talk of the town this week is Rita Lackey's performance at the Kuumbwa Friday. A former UCSC student, Lackey has proven herself a blues artist extraordinaire in a number of local bands. She's offering two shows on Friday, at 8 and 10pm, and tickets are $6 at the door. Also at the Kuumbwa is the Terrel Eaton Group (tonight, 8pm, $2.50); and Alive, a women's jazz quartet (Monday, 8pm, $7.50).

The Chain is playing at the Catalyst Friday ($3 advance/$4.50 at the door), but the big news at that funky fern bar this week is Queen Ida's performance Saturday (same price as The Chain). O.T. Price's also has a good show: Maryanne Price and the Millionaires, appearing Friday (9:15pm; $3 at the door). Rounding up the bar scene is Sisters of Holy Ga-Ga-Da-Da, who will be playing at Cha-Cha's on Friday evening. Tickets are $3, and proceeds go to the "Beyond the Pretty" arts project, an art show in connection with the National Festival of Women's Theatre.

—Joey Fanbelt

Ideal Films

On Thursday Saul Landau presents *Memories of Underdevelopment* and *De Cierta Manera*, two films on the Caribbean. Showtime is 7pm at Classroom 2, $2.

Stevenson College will screen *The Wild One*, with Marlon Brando in his screen debut as a biker without a cause. Admission is $1 Stevenson students, $1.50 general. Showtime is 8 and 10:15pm.

Friday's sole movie is Cheech and Chong's *Up in Smoke*, a discursive but disarming narrative about two terminal potheads trying to cope with the late '70s. Watch for Stacy Keach as a deranged narc. 7:30 and 9:30pm, Classroom 2, $2 general.

The late Bruce Lee shows off his negligible talents in *Enter the Dragon*, a swell low-calorie Bond substitute with plenty of martial arts for the thug at heart. Classroom 2, 8 and 10pm.

Sunday night at the cinema is a monstro gold turkey double bill of *King of Hearts* and *Jesus Christ, Superstar*. *Hearts* screens at 7pm, *Supe* at 9pm. Kresge Town Hall, $2 general.

Monday and Tuesday's star feature is a documentary on children's response to nuclear war, *In the Nuclear Shadow*. Screenings are at 7:30pm, Porter D148. Admission is free.

Mildred Pierce, James M. Cain's sordid melodrama about a thankless child who ruins her mama's life, will screen Tuesday. 7:30pm, Classroom 2. Admission is $1.50

It's Wednesday night at the movies! There are four diverse selections to choose from: Olivier's *Hamlet* (speaking of thankless children) screens at the Communications building, 7pm. Lina Wertmuller's *All Screwed Up*, an Italian social comedy, screens at 7:30pm (Classroom 2, admission is $1.50). At Thimann 3, Yasuki Chiba's *Down Town* will be featured, a Japanese counterpart to *Open City* starring Toshiro Mifune as a survivor of World War II. (Showtime is 7:30pm, admission is free). And last but not least, *The Warriors*, the story of a street gang's 12-hour odyssey across New York City with every gang's hand against them, showing at 8 and 10:15pm at College Five.

—Regis W. Goatlips

Pottery Seconds Sale

April 23 & 24, 10-5
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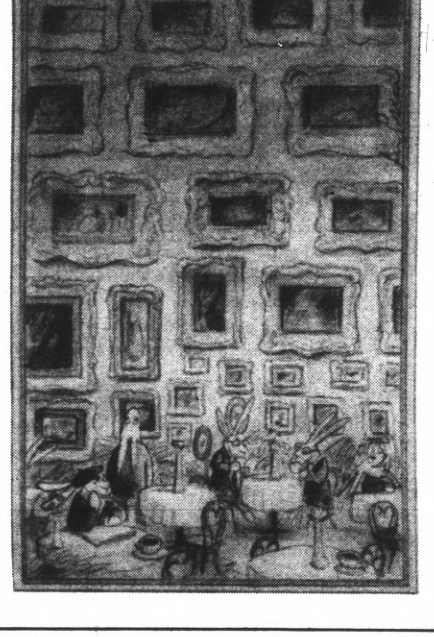

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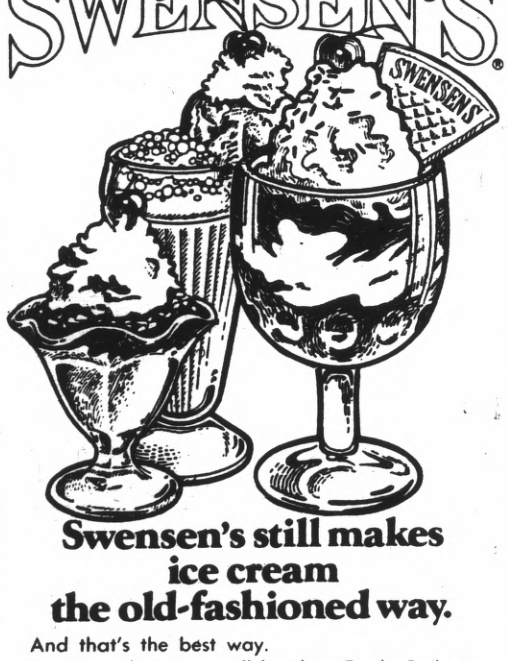

Swensen's still makes ice cream the old-fashioned way.

And that's the best way.
So we make it in small batches. Fresh. Right in our store. Swensen's is the only big company that still makes ice cream the old-fashioned way. Other big companies don't do it. It's more time and trouble But we think it's worth it.
We belive it's the only way you can get ice cream to taste so incredibly good.

CORNER OF OCEAN & SOQUEL
SANTA CRUZ
423-4500

CALENDAR

21 Thursday

☐movies

As part of the Film and Politics Film Series with visiting instructor Saul Landau, a double feature: **Memories of Underdevelopment** and **De Cierta Manera.** 7:00pm, Classroom Unit 2. $2.00.

Stevenson Thursday Night Film Series, **The Wild One**, with Marlon Brando and Lee Marvin. 8:00 and 10:15pm, Stevenson Dining Hall. $1.00 Stevenson students, $1.50 General.

☐theater

Floor Play, the work of four UCSC students: Christopher Bowen, Brian Kasch, Marilyn Lynch, and Jamie Ullman. They will present a diverse collection of witty, touching, and always entertaining original dance works. 8:30pm, Porter Dining Hall. $2.00. Performance will repeat on April 22 and 23.

☐lectures

Christian Wolff, Professor of Classics, Dartmouth College, will give a talk: "Sophocles' Electra: A Classic and Sexual Politics." 4:00pm, Cowell Conference Room.

As part of the Dynamics of Infection lecture series, Benjamin Kagan, MD, will speak on "Pediatric Perspectives of Infection." 7:00pm, Thimann Lecture Hall 3. Free.

A benefit for AIM and International Indian Treaty Council, Bill Wahpepah and Tony Gonzalez report on recent visits to Nicaragua and the U.N. Human Rights Commission. 8:00pm, Merrill Dining Hall. Sliding Scale of $2.00, $3.00, and $3.50.

☐sports

Women's Soccer, UCSC vs. SF State. 3:00pm, UCSC. Call x4524 for more information.

☐miscellaneous

World Food Day Committee is having a Ending Hunger Briefing: A four hour overview of facts and information on world hunger that provides the individual with a view that hunger is finite and controllable. 6:30pm, Cowell 113. Donations requested.

Bike Touring Workshop: Join us and some "pros" from downtown shops who will share their expertise on riding techniques, bike types, equipment, tools, clothing, local tours and resource materials. 7:00 to 9:00pm, College 8 Lounge. Free.

Chinquapin Contributers Reading and release of the 1983 magazine. Come to listen, come to buy a copy, or come to enjoy the company. 7:30pm, Kresge Commuter Lounge. Free.

Poetry Round: An evening of poetry reading by Lorena Cassady, Karen Marie Gutt, Christine Neilson, Max Savage and Thresa Zembower. 7:30pm, Stevenson Fireside Lounge. Free.

KZUT Campus Cable Television: 7:00pm, in Re: Underwood (Part 3) A discussion with ex-Moonie, Steve Hassan.

22 Friday

☐movies

Up In Smoke! Another great deal from SCUMM. 7:30 and 9:30pm, Classroom Unit 2. $2.00.

☐concerts

Rameau and the French Baroque: a tercentenary celebration of works by J.P. Rameau and his notable contemporaries, including Duphly, Rebel, and Boismortier. 8:00pm, St. John the Baptist Episcopal Church, Capitola. Performance will repeat April 23 at Calvary Church in Santa Cruz. $6.50 general, $4.50 students and seniors.

☐theater

Floor Play: *See April 21 for details.*

☐lectures

Dr. Susan Willis will speak on "Walt Disney: Contradiction and Production of Popular Culture." 11:30am, Kresge Seminar 159. Free.

Dr. Gertrude B. Elion, Head of Experimental Therapy at the Wellcome Research laboratories, and a UC Regents' Lecturer, will present a lecture titled, "The Biochemical Approach to the Treatment of Gout." 4:00pm, Thimann I. Free.

☐miscellaneous

Last Day of sale of Chinquapin. *See April 18 for details.*

As part of Gay and Lesbian Alliance Rap Group, Men's rap group meets every 1st and 3rd Friday; Women's rap group meets every 2nd and 4th Friday. Raps are for everyone interested in discussing gay and lesbian related issues. 7:00pm, Stevenson 237A.

Isebell Gruhn, Department of Politics, will share her life choices, sense of life's meaning and purpose; what she does when she gets "stuck" and more. 7:00pm, Cowell Fireside Lounge (next to Cowell Dining Hall.) Free.

Dance with Doug Fleming's band, "Nature's Mistake" (formerly "Andre and the Ducks.") 9:00pm, Crown Courtyard/Dining Hall. Free.

Art Exhibit: Prints, Paintings and Drawings by Mary Martin. Porter Provost Gallery. Free. Continues to April 27.

Dead Kennedys support group meets at the Catalyst, 4-22-83.

23 Saturday

☐movies

Enter the Dragon, sponsored by The Film Committee. 8:00 and 10:00pm, Classroom Unit 2. $2.00

☐concerts

Rameau and the French Baroque: *See April 22 for details.*

☐theater

Floor Play: *See April 21 for details.*

☐lectures

Marxist Student Group Lecture Series. Speaker and topic to be announced. 1:00pm, Oakes 204. Free.

As part of the April in Santa Cruz series: A talk with Virginia Wolff, guest composer. 2:30pm, Porter D-148. Free.

☐sports

University Road Race, three mile loop of campus roads. For information and questions, call Robert Leibold at 425-8688.

Sailing: PCC Women's Championships at Long Beach. Call x2531 for more information. Continues April 24.

☐miscellaneous

Art Exhibit: Large painted floral designs by Jeanne Rosen. Stevenson Library. Free. Continues to May 20.

InterVarsity Christian Fellowship is holding a Dawn to Dusk Dance-A-Thon. Come dance with us. 5:30am to 7:30pm, West Field. Free. Refreshments will be sold.

"Opportunities in the Arts," a conference co-sponsored by Career Planning and Porter College. 9;30am, Porter College. Call Career Planning, x2183 for further details.

Merrill College will have their annual Merrill Field Day today. For meal tickets for the barbeque, contact Ellen, (429) 2675. 10am to 5pm, East Field House.

Stevenson Soiree: Come to a Fancy Dance with a Big Band. Stevenson Dining Hall. $3.50. Call Cindy x2020 for further information.

Professor Carter Wilson will be signing two of his latest publicatons, "Treasures on Earth," a novel about the discovery of lost cities and forbidden love; and "Canek," the fictional life of a Mayan revolutionary. 4:00 to 5:00pm, The Bookworks, 36 Rancho del Mar Center, Aptos.

Culebra, Sun Music: Dance to reggae, Salsa and Samba music featuring steel drums and "The Warmth of the Tropics!" 9:00pm, Kresge Town Hall. $2.00 Kresge and College 8, $3.00 general.

24 Sund

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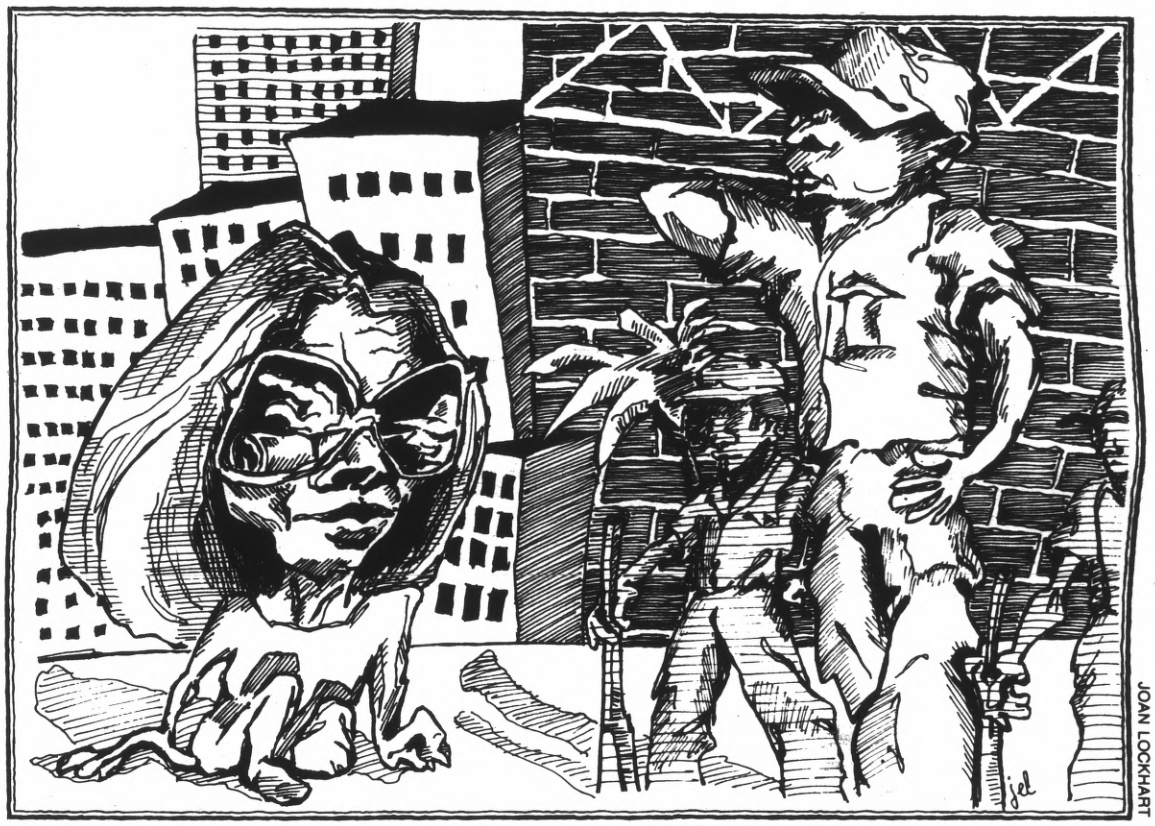
LITERARIA

Slouching Through Salvador

by Stuart Leavenworth

Salvador, *by Joan Didion. Simon and Schuster, 1983, $13.95, 108 pages*



JOAN LOCKHART

Readers of Joan Didion's previous work on San Bernardino murders and Nancy Reagan's rose garden may think it all too predictable that she has written an extended essay on El Salvador. After all, El Salvador—even more than the California lifestyle—is the most brutal irony of American culture, and for more than a decade Didion has been our most brutal ironist. The thought of this pale, self-admittedly meek journalist lurking in the cross-fire of Salvador, armed only with her formidable wits, is entirely conceivable. Didion is drawn to Salvador, like a moth to a flame.

Unfortunately, she has succumbed to many of the gross generalities that we have heard about the Salvadoran people—most markedly, that they are inherently violent victims of history—and even her brilliant prose style cannot hide some problematic conclusions about the conflict in Central America. Didion readily admits that she is no scholar on the subject (and throughout the book she openly reveals her problems in "covering the story"), yet even her most lucid descriptions of Salvadoran life (and death) do little to overcome the mystery of the place. At times, as in this anecdote of a corpse being discovered, she even uses ambiguity as a method: "One of the priests in Gotera had happened to see the body the morning before, but when he drove past San Carlos later in the day the body had been buried. It was agreed that someone was trying to make a point. The point was unclear."

Didion has always had a knack for the choice phrase or the single adjective that captures the perceived reality of a situation, and then stands it on its head. In *Salvador,* however, she seems out of her element. Although the idiosyncracies of peasant life are much harder to illuminate than those of say, movie moguls or hippies, she has made no attempt to probe the habits of rural Salvadorans, much in the same way that her observations come into no direct contact with the extreme right. What we get is a mish-mash of centralist personalities, disturbing experiences, clever language analysis, and some of the most cryptically unemotional descriptions of blood and guts in the English language. But there is no sense of *why* this violence is occurring.

"Terror is the given of the place," she writes. "Black-and-white police cars cruise in pairs, each with the barrel of a rifle extruding from an open window. Roadblocks materialize at random, soldiers fanning out from trucks and taking positions, fingers always on triggers, safeties clicking on and off. Aim is taken as if to pass the time."

This is gorgeous writing, there is no doubt. But as one reads on in *Salvador,* Didion's inferences about responsibility for this terror are sadly unconvincing. She mentions Roberto D'Aubuisson (the leader of the reactionary ARENA party, and currently president of the Salvadoran assembly, the death squads, the army, and the church), but almost in the same breath she mentions the case of Roque Dalton Garcia, a revolutionary supposedly killed by his *companeros* because they believed him to be a CIA agent.

Past reviews of *Salvador* claim that conservatives will detest this book because of its condemnation of the right, but I am not so sure. Blank check statements like the following are the stuff of which US policy is made: "...if it is taken for granted in Salvador that the government kills, it is also taken for granted that the other side kills, that everyone has killed, everyone kills now, and, if the history of the place suggests any pattern, everyone will continue to kill." Why is "everyone" killing? Again, the point is unclear.

Didion is at her best when she is describing the subtle paradoxes of people's lives, and her account of a visit to a Salvadoran shopping center is sublime to the core. There she finds Muzak playing "I Left My Heart in San Francisco," and "American Pie"; young matrons in tight Sergio Valente jeans, big beach towels printed with maps of Manhattan, and "a number of things for sale that seemed to suggest a fashion for 'smart drinking,' to evoke modish cocktail hours."

Yet even here, in her element, Didion is beset by doubts about her ability to "capture" such a familiar scene in such an unfamiliar land, as is shown in the paragraph that follows:

> *This was a shopping center that embodied the future for which El Salvador was presumably being saved, and I wrote it down dutifully, this being the kind of "color" I knew how to interpret, the kind of inductive irony, the detail that was supposed to illuminate the story. As I wrote it down I realized that I was no longer much interested in this kind of irony, that this was a story that would not be illuminated by such details, that this was a story that would perhaps not be illuminated at all, that this was perhaps even less a "story" than a true* noche obscura. *As I waited to cross back over the Boulevard de los Heroes to the Camino Real I noticed soldiers herding a young civilian into a van, their guns at the boy's back, and I walked straight ahead, not wanting to see anything at all.*

Never before has Didion revealed such self-doubt. In earlier essays she has elaborated on migraines and excused herself for a sense of remoteness, but never has she questioned her ability to elucidate on the subject at hand. In this sense, *Salvador* is actually two essays; one on the subjects Didion can comprehend, and one on those she can't.

What I can't comprehend is why Didion chose to use the term "Americans" to describe exclusively US citizens in *Salvador.* Certainly she knows that Salvadorans have as much claim to the title "Americans" as we do. Why then did she persist in using this misnomer? My only answer is plain insensitivity. *Salvador,* despite equally wonderous moments, is laden with culturally awkward statements. At one point she notes the use of the word "disappear" as an intransitive verb among "Americans" in El Salvador (i.e., "the nuns disappeared"), and states that there is "no equivalent situation, and so no equivalent word, in English-speaking cultures." No equivalent situations? What about missing Catholic children in Belfast? What about the Atlanta murders? And what about all the disappeared in South Africa? Haven't they been known to speak some English there?

I wish that I could say that *Salvador* is the literary work we've been waiting for on the region; that Didion can transform herself from culture to culture; that she can provide spine-chilling insight no matter what the situation. But unfortunately, I can't. *Salvador* is deeply flawed, no matter how magnificent Didion's prose style. Like a moth to a flame, Didion has burned herself badly with this latest project.

Review copy courtesy of Bookshop Santa Cruz.

Garcia Marquez's New Novel

Death Before Breakfast

by Ann Starrs

Chronicle of a Death Foretold, *by Gabriel Garcia Marquez. Alfred A. Knopf, 1983, $10.95, 120 pp.*

The role of fate in determining life's path—and death—has been the subject of countless works; Gabriel Garcia Marquez's new novel adds another to the list. *Chronicle of a Death Foretold* explores the hows, and some of the whys, of the brutal murder of a young man in a small Latin American village.

Garcia Marquez is one of the most innovative and original authors of today's literary world, and *Chronicle* upholds his reputation in the unique approach he takes for the exploration, as well as in his deft portrayal of the novel's characters. But although it is obviously the work of a talented writer, *Chronicle* shows little of the incredible creative power of Garcia Marquez's earlier works. He has proved himself capable of producing prose that teases the imagination and challenges the limitations of fiction writing; but his newest novel, while experimental in certain aspects, ultimately does not live up to the expectations created by examples that he has set during his career.

From the first sentence of the novel, the reader knows that the protagonist, Santiago Nasar, will die on that day. Narrated in a clear, almost distant, emotionless style by an unnamed friend of Santiago, *Chronicle* delineates the events which lead up to the death, its consequences both in the short and long run, and ends with a description of the murder itself.

There is a certain fascination in following Garcia Marquez as he carefully, painstakingly traces the steps by which Santiago's death becomes a foregone conclusion. To create the setting for the morning of the murder, the narrator explains that the twin brothers who kill Santiago are carrying out their duty according to a code of honor still entrenched in the male-dominated society. The twins' sister—Angela Vicario—was married the day before, and was returned to her parents in disgrace because the bridegroom, Bayardo San Roman, discovered she wasn't a virgin. When confronted with her crime, Angela names Santiago Nasar as her violator, and her twin brothers, according to their code, must carry out their revenge. But their beliefs are not unique to them; the fiancee of one of the murderers tells the narrator later, "I knew what they were up to... and I didn't only agree, I never would have married him if he hadn't done what a man should do."

This attitude is shared by the whole village; although everyone is surprised at the necessity for the twins' action, almost no one makes a concerted effort to stop the murder from taking place: "Most of those who could have done something to prevent the crime, and did not, console themselves with the pretext that affairs of honor are sacred monopolies, giving access only to those who are part of the drama."

After the murder, the narrator tells us, the twins turn themselves in and spend three years in prison awaiting trial; they are absolved in court "by the thesis of homicide in legitimate defense of honor." Angela Vicario, the tainted bride, is whisked away to an obscure village, where she lives with her mother and spends her time embroidering in front of the window.

But in the archaic viewpoint of the villagers, there is no reason to lament the fate of the seduced Angela, and even less for Santiago Nasar:

> *For the immense majority of the people there was only one victim: Bayardo San Roman. They took it for granted that the other actors in the tragedy had been fulfilling with dignity, and even with a certain grandeur, their part of the destiny that life had assigned them.*

The sense of tragedy, however, is not present in *Chronicle*; despite his friendship with Santiago Nasar, the narrator's flat statements of fact express little sense of loss. Much of tension and fascination of the novel comes from the twins' behavior—telling everyone their plans, waiting by Santiago Nasar's front door rather than the one he always uses—which indicate that they don't really *want* to kill their intended victim. And, as Garcia Marquez reveals, their motive is in actuality a lie, since Santiago Nasar could not have been Angela's lover: "They belonged to two completely different worlds."

The death that Garcia Marquez chronicles, then, is a meaningless and useless one. But this lack of purpose is never made explicit in the novel; and although subtlety has its role in literature, if carried too far it can leave the reader feeling unsatisfied. There is some social criticism implicit in the events of *Chronicle*; it is the outdated, sexist values of the time and place that are ultimately responsible for the tragic happenings of the novel. The villagers live unquestioningly in a world where they must act out set patterns and procedures in response to certain events. A bride is not a virgin; her honor must be restored, and the only way this can be accomplished is through someone's death. And it simply doesn't matter if the murdered man was actually innocent; in the society that Garcia Marquez depicts, this fact causes no regrets.

The understated tone of the narration conveys the villagers' fatalism well, but it also implies that there is nothing really wrong with their values, or with the actions carried out in their name.

The straightforward style of *Chronicle* marks a break from Garcia Marquez's previous works. Those who have read *One Hundred Years of Solitude* or *Autumn of the Patriarch* will be struck by the lack here of the imaginative events and beautiful prose which made his other works such a pleasure to read. As in *Solitude* and *Autumn*, he uses common incidents as the basis for his story; but unlike the others, *Chronicle* does not seem to go beyond good writing to find a more profound meaning and elicit a deeper response in the reader. Nor is the translation to blame; *Chronicle* is also translated by Gregory Rabassa, the man of whom Garcia Marquez said, "Rabassa's *One Hundred Years of Solitude* improved on the original."

What made *Solitude* and *Autumn of the Patriarch* so remarkable was the intermingling of the expected and the unexpected, the commonplace and the fantastic, the real and the impossible. These works marked Garcia Marquez as the primary figure in Latin American literature, and as the leader of the genre of magical realism. In *Chronicle*, Garcia Marquez moves away from the surreal to focus on the prosaic. And in so doing, paradoxically, his writing loses the humanity and depth which won him the 1982 Nobel Prize in literature. By eliminating the fantastic from his stories, Garcia Marquez risks losing the magic and beauty as well.

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Forays of An Anti-Heroine

by Patrick Burnson

The Little Drummer Girl, *by John Le Carre. Alfred A. Knopf, $15.95, 430pp.*

John Le Carre's latest espionage thriller, *The Little Drummer Girl,* is no better than the other spy novels he's written over the past 21 years—but by any other standards of comparison, it is extraordinarily good. For Le Carre is the nonpareil in the cloak and dagger genre, recognized worldwide for his compelling narrative technique and character development.

In *The Little Drummer Girl,* the author abandons his faithful protagonist Smiley, moves away from the cold war venue that had been his exclusive domain for so long, and finds a new and more challenging turf: the Mideast. The star this time is an English stage actress named Charlie (no last name is given) who, despite her middle class background and unremarkable talent, is anxious to commit herself to something more enduring and meaningful than her artistic career. Like all of Le Carre's anti-heroes, she is seeking to vote with her actions, not her words.

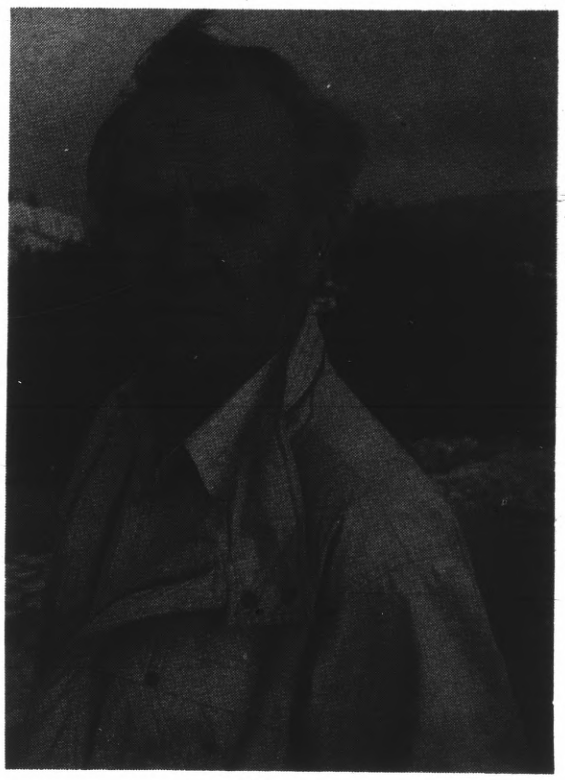
A wave of Palestinian bombings throughout Western Europe has caused Israeli intelligence agents to go searching for just such a person, someone willing to participate in the "Theater of the real, the theater of deeds" in helping them corner the culprits. That Charlie is initially more sympathetic to the Arab cause hardly seems to pose a problem to Marty Kurtz, the wily and avuncular Israeli chief, and his handsome war-weary colleague Gadi Becker. Together, they set about on an elaborate brain-washing scheme designed to mold the actress into one of their most effective agents. The brief but intense indoctrinating period is one of the novel's best points.

After bringing her to the edge of a breakdown in an all-night interrogation session, Charlie discovers how tissue-thin her belief system had been. With the distant promise of love, acceptance, and above all *meaning* awaiting her at mission's end, she is recruited into a covert conspiracy which brings her to the very heart of the PLO movement. Having already betrayed her shallow political radicalism in a single evening, she is set upon a course where much grander betrayals are possible—and necessary.

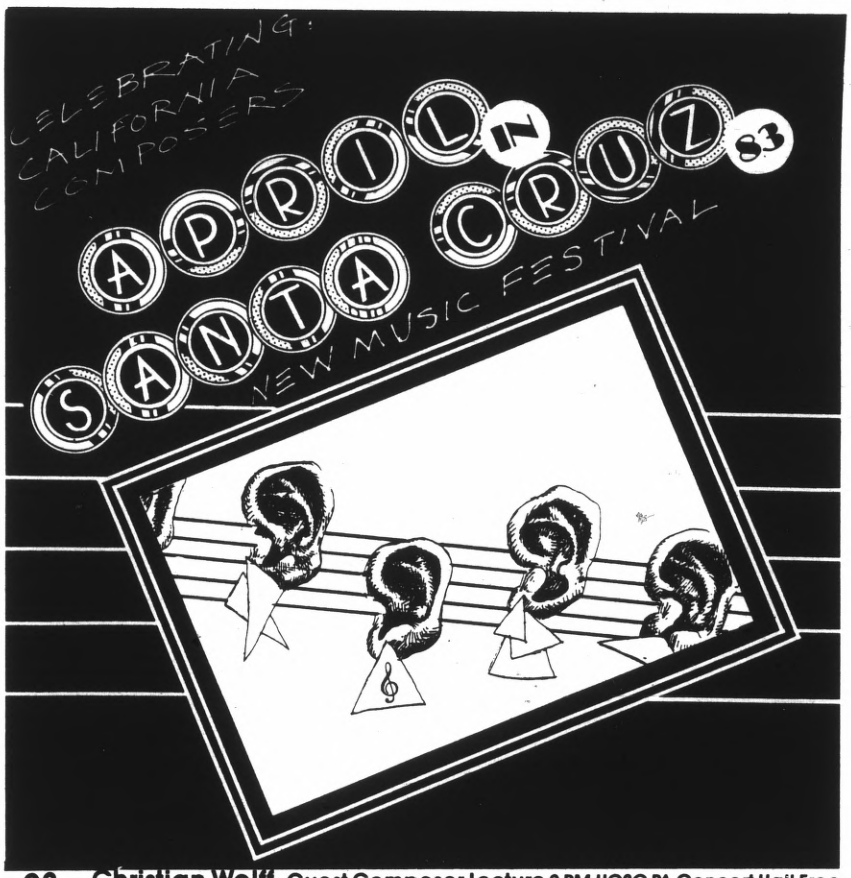
As always, Le Carre's research is fully comprehensive and forcefully conveyed in his description of not only the *modus operandi* of clandestine warfare and subterfuge, but likewise in the detailing of his characters who make up the core of the struggle. The struggle itself—for a Palestinian homeland—is also treated with fairness and a certain objectivity rare among less gifted writers.

While several of the terrorists are properly diabolical, the cause which they serve is imbued with dignity and understanding. And by providing the perspective of someone as sensitive and unerringly good as Charlie, we see how the random brutality of Israeli reprisals (particularly in the bombing of refugee camps) is no less atrocious.

One guiding measure of the book's impact, apart from its leading the New York *Times'* bestseller list for the past five weeks since publication, is the extent of critical praise it's received from a variety of disparate sources. Both William F. Buckley and Martin Cruz Smith laud the work for addressing a contemporary issue fraught with logistic and moral complications. Judging from other reviews, the consensus seems to be that Le Carre still holds reign over the narrow confines of spy literature while striving to make a more encompassing fictive statement as well.



So while Bantam Books has secured paperback rights and Warner Brothers began studio production of the film version, life continues to imitate art: Last Sunday's car bombing of the American Embassy in Beirut could easily have been a page taken right out of this book.



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A Shot At the Bar

by Michael Kay

29 Reasons Not to Go to Law School, *by Ralph Warner and Toni Ihara, Illustrated by Mari Stein. Nolo Press, 950 Parker Street, Berkeley, Ca. 94710, 1982, $4.95, 128pp.*

There are thousands of law degrees that do little more than cover cracks in walls. One-third of law school graduates in the US are not working as lawyers. While law is a competitive field, many of those who do find jobs are hardly delighted with them. Among the dropped-out law students are Toni Ihara and Ralph Warner, who attack "lawyer glut" in their recent book, *29 Reasons Not to Go to Law School.* Their examples are humorous in that they are realistic, leaving little doubt that law school transforms bright-eyed students into neurotic, unethical vultures.

29 Reasons is not available in every bookstore because it is not promoted by a multi-million dollar publishing corporation. It comes from Nolo Press, a one-building operation in Berkeley, California, that has published 30 different self-help law books. Ihara and Warner and a few other self-proclaimed "law school dropouts" founded Nolo Press 11 years ago to offer legal tools for people who choose to settle their own divorces and seek justice in small claims court as alternatives to expensive lawyers. The American Bar Association probably will never befriend Nolo Press.

Browsing through a bookstore last year, Ralph Warner and Toni Ihara found "shelves of crap on how to get into law school." Along with cartoonist Mari Stein, they sought to add one more book to those shelves. After briefing themselves with a week of law school in southern California, they retreated to a Thailand beach to complete *29 Reasons.*

Learning about the law school epidemic, readers of *29 Reasons* may laugh at, hate, and pity those who have been suckered into the American legal institution. This book will undoubtedly teach UCSC students to love the Narrative Evaluation System.

29 Reasons is organized like a short guide book and can be read in less time and with less trouble than any lawyer's brief. Without cliche but in fast-paced prose, it delivers an effective statement. Most of its simple yet descriptive cartoons could stand on their own wit, but they are integrated to complement the text.

A quote from a law school drop out introduces each "Reason" with an appropriate tale. Contentedly situated outside of the law profession these people show no shame for having given up their law careers.

Although structured in various ways, each chapter carries a vein of truth that legitimizes the satire. The authors utilize statistics, bathroom graffiti, legal jargon, and historical quotes. They pull out law school experiences and shine them under the light of common sense, which is usually diffused by the fluorescent lights in law libraries. Even examining archaic legal jargon can be amusing and insightful.

Like any other account of an evolutionary process, this book is divided into phases: "Law School" and "The Practice of Law." The first section characterizes the psychosis that develops in those who have given themselves to law school while it explains the how-to's of drudging, gobbledygook, book stealing, weekends, mononucleosis, and birth control.

The second part examines the shyster image, the alienation, the job prospects of those who pass the bar exam, and what happens when a lawyer comes to dinner. After reading this part, readers may find it difficult to ever take a straight-faced attorney seriously.

The introductory quote for Reason 27 divulges how rewarding a law career can be:

> *My enjoyment of practicing law with a good-sized firm was hampered by three factors: I didn't like the work, I didn't like the other lawyers, and I didn't like the clients. Nothing I've done in the years since I quit the law has been nearly as boring.*

Some readers may find *29 Reasons* to be one-sided because it neglects any of the positive attributes of becoming a lawyer such as being able to intimidate almost anyone with the flash of a business card. The authors probably do convey a distorted picture of reality, but what can be expected from people who spent three years in a law school.

If you already are turned against law school, you'll love *29 Reasons.* If you are undecided about attending law school, this book may provide an invaluable influence to your future. If you are committed to going to law school, forget about this book—in three years you'll know all about it and it won't be a joke.

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See Jane Gag

Gag, Jane, Gag!

by Melissa Bower

Plain Jane Works Out, *by Linda Sunshine. Bantam Books, 1983, $3.95.*

Jane Fonda must be feeling the burn now as Linda Sunshine's guide, *Plain Jane Works Out,* sweeps the nation with a fitness program designed to last "a day and a half."

That's right; Sunshine promises us there's no effort, no burn, no sweat, and no results with her exercise technique. Simply a transformation of Fonda's ridiculously strenuous workout, this book provides exercise that's just plain easy to do. There's advice for everyone here from "tipping the bathroom scales in your favor," to "Warm-ups: getting into your tights."

I followed her jogging program, and found it much more satisfying than any other running program I've tried so far. The starting position consists of sitting in a chair, feet together, and shoulders slightly slouched. From there, the idea is to begin with one leg, and lift it several inches off the floor. Next, the other leg, holding each one for 20 counts, and repeating when necessary.

My favorite aspect of Sunshine's program is that she stresses the importance of recognizing fatigue. Needless to say, about halfway through this aerobic exercise I felt my body tiring. No problem, no guilt! It's essential to stop and rest, even drink a beer before going on. Suggested music for this exercise is the Watergate Tapes.

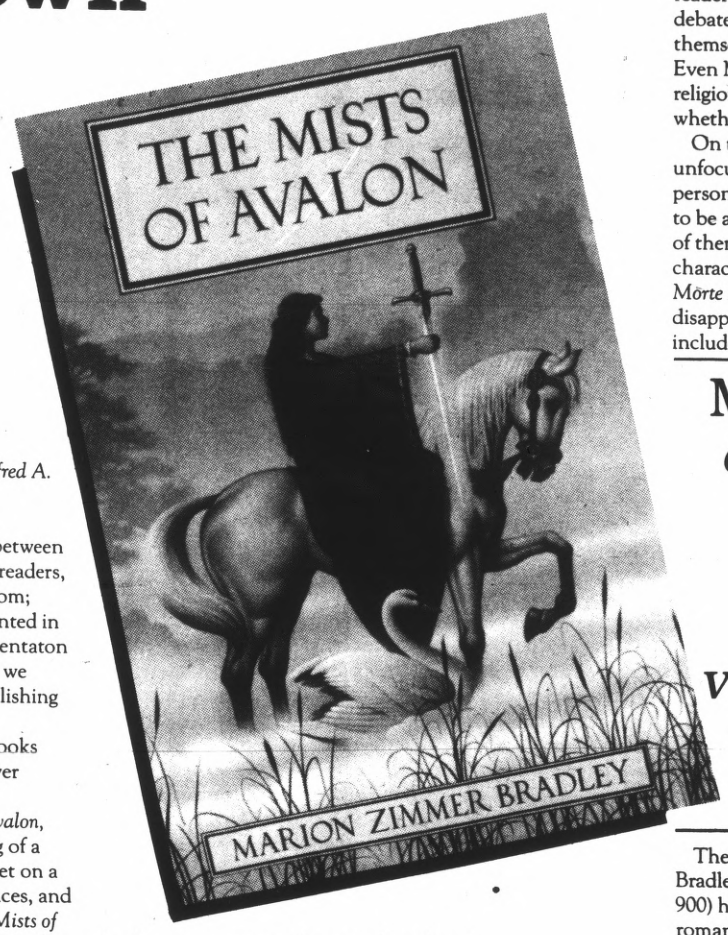
Along with exercise tips, Sunshine includes a section on nutritional information. She may be on to something big with her modification of the four essential food groups: white bread, white sugar, soda pop, and candy. It's surprising that these four food groups haven't been recognized earlier as the key to physical harmony.

Sunshine suggests that since Americans eat over 130 pounds of sugar per year, each of us must fill our quota, careful not to fall below it. In other words, if you haven't eaten at least 60 pounds of sugar by midsummer, Sunshine says we should munch heavily on sugar cubes until Christmas. Hear, hear.

Here we have the first realistic approach to the modern day fitness program. Why sweat it? Besides, what does Fonda propose to do with all the fatty waste created by her program? Is there really a clean, safe method for disposing of millions of pounds of unwanted fat tissue? Or are we simply being blinded by the lofty prospect of health?

Anyway, we've all heard the story about Norman Cousins laughing himself out of terminal cancer. Even if you decide not to follow Sunshine's program, I guarantee you'll chuckle off a few pounds with *Plain Jane.* Accompanied by photographs that are funnier-looking than Jane Fonda (I know it's hard to imagine), this one is a winner.

Bogged Down With Bradley



by T.D. Jones

The Mists of Avalon, *by Marion Zimmer Bradley. Alfred A. Knopf, 1982, $16.95*

Science fiction and fantasy blur the distinction between "pulp fiction" and "serious literature." For many readers, these genres offer a sense of freshness and freedom; they suggest that possibilities exist beyond those presented in self-consciously literary writing, where formal experimentaton too often replaces imagination, and also beyond those we usually consider in daily life. Of course, the major publishing houses have responded to the increased popularity of sf/fantasy; they now delay paperback publication of books with large sales potential in favor of expensive hardcover editions.

Marion Zimmer Bradley's new novel, *The Mists of Avalon,* seems perfect for such marketing. Bradley is something of a cult figure among sf/fantasy fans; her series of novels set on a world called Darkover has inspired fan clubs, conferences, and anthologies of Darkover stories by other writers. *The Mists of Avalon* takes on an ambitious and appealing project: to retell the Arthurian legend from the point of view of the women in it. Unfortunately, *Mists* fails to rise to the level one might hope for, given Bradley's narrative talent and the power of her chosen material.

Mists unfolds as a conflict between two cultures, with their values represented most clearly in their respective religions: Romanized Christianity versus indigenous British goddess worship. Bradley skillfully suggests how deeply and comprehensively such conflicts extend: from the way game is killed to the way leadership is regarded to the forms of sexuality deemed normal. In developing this conflict, Bradley raises a number of interesting questions. Are there natural cycles in human life (both individual and collective)? What prescriptive status should these have in society? What might be the consequences of superseding them?

These issues—posed as nature versus progress, as the old religion versus Christianity—intertwine with the centrality of women in the novel. *Mists* emphasizes the viewpoints of female characters. In the narration of a male-dominated legend in which women have previously been ancillary figures, this emphasis prods recognition of the misrepresentation, belittlement, and exclusion of women in literature (as in life). The concern for children and for mundane details of household management, the boredom and frustration of women penned in citadels while their husbands engage in "heroic" campaigns, the desperate rage at being forced to accept unwanted husbands—*Mists* includes such elements previously neglected in the construction of Arthurian legend.

However, *Mists*'s sympathy for the old religion and its identification with women and nature may trouble some readers. Certainly this identification remains a matter of debate within feminism. In addition, readers may find themselves wishing for less male-identified female characters. Even Morgaine, a strong, powerful priestess of a gyno-centric religion, spends much time and energy worrying about whether she is attractive to men.

On the whole, Bradley's characters seem curiously unfocused. They never quite acquire coherent and distinct personalities, occasionally thinking and acting in ways hardly to be anticipated from what the reader has previously learned of them. Episodes sometimes seem to flow less from the characters' personalities than from adherence to Mallory's *Morte D'arthur.* In addition, major characters more or less disappear for hundreds of pages, so that distant events can be included.

Mists unfolds as a conflict between two cultures: Romanized Christianity versus indigenous British goddess worship.

The length of the novel also works to the detriment of Bradley's writing; after two or three hundred pages (of almost 900) her voice becomes less compelling. In Arthurian romance, a writer's language must sustain the constant possibility of magic; the frequent, easy movement from the mundane to the marvelous is an essential part of the legend's fascination. Bradley's language succeeds in this only at the beginning and closing of the book.

On the whole, *The Mists of Avalon* will probably please genre fans, but win few converts. Besides providing an interesting addition to Arthurian lore for buffs, it offers a lengthy escape into another world from which readers may return thinking slightly differently about the one they live in. However, it is not on a par with the best of Bradley's other books, and certainly not a "crossover" classic such as T.H. White's *The Once and Future King* or even Mary Stewart's *The Crystal Cave.* Wait and buy the paperback.

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Comics Are Not Just for Children

Frank Miller's **Ronin:** *Just like nothing on earth.*

by Regis Goatlips

Weirdo #7, *Last Gasp Comics, PO Box 212, Berkeley, Ca. 94701. $2.50.*
Frank Miller's Ronin. *DC Comics, NY $2.50.*
Raw #5. *Raw Books and Graphics, 27 Greene Street, NY, NY 10013 $4.95.*

A great deal of water has gone under the bridge since the Yellow Kid first donned his grimy nightshirt for Joseph Pulitzer's *New York World.* The Kid, as you will recall, was the first comic strip character printed in color; and it was war over the ownership of the kid between Pulitzer and his competitor William Randolph Hearst that gave our language the phrase "yellow journalism." Though the Kid was in effect the father of the modern day comic strip, it can be argued that the art of combining drawing and narrative goes back as far as the caves of Altamira.

Unfortunately, this ancient technique has been dragged through the mud by hacks of all nationalities, from the scribblers of the New York tabloids to the creator of that misshapen wretch *Marvin.* Because of this, comics are often regarded as entertainment fit only for illiterates and children, which is sad since great breakthroughs are being made in the format. And though the majority of comics rarely rise to the level of sophistication of, say, daytime television, there are a few that are worth the attention of the general populace.

Raw magazine, which bills itself as "the graphix magazine of abstract depressionism," has achieved a cult following in New York among the hip set; but more than this, it has achieved something that no other anthology of underground comics has ever managed: financial security. Its slick, full-sized format showcases the work of post-new wave cartoonists ranging in geography from Los Angeles to Brussels.

One of *Raw*'s most notorious works was producing a flexi-disk 45 record entitled "Reagan Speaks His Mind," included in *#3,* which proved once and for all that the president makes as much sense when different speeches of his are remixed as when nothing is done to them. In addition, *Raw* brought to national attention the superb work of cartoonist Gary Panter, who is best known for his character, Jimbo.

In their latest issue, *Raw* presents a touching story of the war in the trenches by Jacques Tardi, a Parisian cartoonist; a Jimbo strip by Panter, and a color supplement featuring works by SF undergrounders Justin Green, Jay Lynch (who draws "Phoebe and the Pigeon People") and Kim Deitch, who revives cold war laff riot Bert the Turtle ("Duck and Cover") for a four-panel strip. Unfortunately, too much space is wasted on the jejune drawings of Pascal Doury, who has drawn six pages of the sort of LSD sex 'n death scribblings that American cartoonists got out of their systems during the late '60s. But the real prize in *Raw*'s packaging is the work by Art Spiegelman, a New York cartoonist who helped to found the magazine.

I am familiar with Spiegelman's work because I have followed his mostly autobiographical cartoons for the better part of a decade. His Kathe Kollowitz-style woodcuts and sharp eye for technique make him interesting enough, but his real strength is in narrative. He debuted in *Short Order #2* in the early 1970s (which also contained the first adventure of a certain pinhead named Zippy) with a strip entitled "Prisoner On the Hell Planet" which was the story of his mother's suicide. Since then, he has done other autobiographical cartoons, culminating with his regular feature *Maus.*

Maus is a bold project: an oral history of the holocaust from his father, a survivor of Auschwitz. Spiegelman gives a grim twist to the theme by portraying the Nazis as cats and the Jewish victims as mice. Balancing off the story is the increasing hostility between Spiegelman's father and himself.

Raw #7 contains the fourth installment of the tale, which will be some 250 pages long when it is finished. In this, he has taken the format of comics almost as far as it go; and if Spiegelman's work is perhaps not of the same quality as Eugene O'Neill or Faulkner, there can be no denying that the same amount of pain, depth, and sincerity has gone into the creation of it. *Raw* is unquestionably an idea whose time has come, and one can only hope that it will not fall victim to publishing costs.

Considering the heaviness of *Raw,* Robert Crumb's new magazine *Weirdo* is almost a relief. Crumb, who can be called the Grand Old Man of underground comics, has changed very little in the past few years; he still has unparalleled contempt for the modern world and he still has insurmountable problems with women. And though Crumb's sexism is unsettling (he knows it's wrong, but he can't seem to do anything about it), *Weirdo* always lives up to its title; in short, it is bizarre as hell. Bolstering Crumb's autobiographical comics are reprints of cartoons from prison newspapers, defunct shoppers, '40s hep-cat music magazines, cocktail napkins, and office Xeroxes. *Weirdo* may range in quality, but never in weirdness.

When mainstream cartoonist Frank Miller announced his decision to retire from *Daredevil,* which had, under his tenure, become the best selling comic book in America, many fans felt that it was as close to the end of the world as they ever wanted to be. Together with inker Klaus Janson, the 24-year-old Miller had revolutionized the format of comics by breaking out of the box format, dispensing with most of the dialogue, and bringing a grainy, cinematic style to the book which made it an escapist classic. By switching from the restrictive editorial policies of Marvel Comics to their closest competitor, DC, Miller was given freedom from the comics code and room to create his own character, Daredevil being the property of Marvel Comics. With his new work, *Ronin,*

I HAVE A GOOD FRIEND, A POLE, WHO'S WILLING TO HIDE MY SON UNTIL THE SITUATION GETS BETTER.
...I THINK HE'D TAKE YOUR BOY TOO.
YES. YOU MAY BE RIGHT. LET ME SPEAK WITH MY FAMILY.
BUT, I'M TELLING YOU, IT WAS SOMETHING TERRIBLE GOING ON IN OUR HOUSE WHEN I EVEN MENTIONED IT.
WHAT? HAVE YOU GONE CRAZY?
HOW CAN YOU EVEN THINK OF GIVING RICHIEU UP TO COMPLETE STRANGERS?!
I'LL NEVER GIVE UP MY BABY. NEVER!
ILZECKI AND HIS WIFE DIDN'T COME OUT FROM THE WAR.
...BUT HIS SON REMAINED ALIVE; OURS DID NOT.
...AND ANYWAY WE HAD TO GIVE RICHIEU TO HIDE A YEAR LATER.

Maus: *The holocaust according to Vladek Spiegelman.*

Miller has brought the same audacious wit and design to the realm of fantasy that he had brought to the masked vigilante format.

Ronin has a parallel story line combining pre-Mejii Japan and post-WW III New York. A masterless samurai, who has been shamed by the death of his lord, is reincarnated into the paraplegic body of a telekinetic, who in turn is being trained by the multinational Aquarius Corporation as the ultimate defensive weapon. If this story line sounds implausible, this is only because it is. Yet Miller's stylized, handsome drawings, combined with high quality printing on glossy paper (or baxter paper, as it is called in the industry) makes the story of Ronin very entertaining. If there is a fault with the book, it is only that there is too much dialogue; apparently, Miller fell victim to the squadrons of fans who told him that he was a great writer. He is not, but he is a superb cartoonist and story teller, who in another time would have felt at home with pulp writers like the early Dashiell Hammett and Raymond Chandler.

Baseball Books

Know Your Rites

by Patrick Burnson

Coinciding with the advent of the spring publishing season comes the beginning of that long, langorous and most literate of rites: baseball. Certainly, no other American sport elicits such a high quality of reportage and analytical discourse each new year, and 1983 hardly seems different. Santa Cruz readers will find that along with the usual factual tomes, there are several paperback reprises and anthologies of a more general and urbane interest as well.

The full extent to which the game has shaped our literature comes across with resounding clarity in Charles Einstein's latest compilation, *The Baseball Reader* (McGraw-Hill, $8.95), a pastiche of his favorite stories, essays, and poems of the diamond. The editor has gathered the best of his three earlier *Fireside Books of Baseball* (all now collector items) and has included new material to complement the timeless brilliance of Ring Lardner, Heywood Broun, and H.L. Mencken.

Poetry from such widely diverse sources as Kenneth Patchen and Marianne Moore share space with John Updike's wistful account of Ted William's final home game.

Philip Roth, for example, is among the many novelists featured here with an excerpt from *Portnoy's Complaint*, in which the tormented protagonist recounts his becalmed and bygone existence as a sandlot centerfielder. And Paul Fisher's previously unpublished short story "The Spitter" is one of the book's quiet masterpieces.

Poetry from such widely diverse sources as Kenneth Patchen and Marianne Moore share space with John Updike's wistful account of Bosox slugger Ted Williams' final home game. But the predominant tone of the book is one of levity. One of the most humorous pieces comes from *Chronicle* columnist Stanton Delaplane, not known for his green sheet reporting, who takes a discursive swing at ball park cuisine in "The Sporting Way" that ends with this shamelessly confessional anecdote:

> *This was my contact with the sporting world—the hot dog. Oh, once I tried to be a sportswriter. I wrote, 'Snively hit a home run.'*
>
> *The sports editor was aghast. He said, 'He wafted the spheroid over the pickets! Can't you write English?'*
>
> *I had to admit I couldn't. Not sports English. So they put me back on pistol-packing mamas, talking dogs, and club luncheons. I made a living out of it.*

The self-admitted eccentric and author of *The Bill James Baseball Abstract* (Ballantine, $6.95) makes his living collating and organizing statistics, which for him and millions of fans, are the very stuff of the game. This is James's seventh annual report, and like its predecessors, is loaded with some of the most insightful and arcane information imaginable.

Along with a brief explanation of the James methodology and evaluative "tools," this year's edition includes new stats on "Ballpark Influences" which aim to prove with numbers what many spectators and players could only speculate on in the past. Candlestick is characterized as "a cold park at sea level—a nightmare for hitters"; and the author maintains that Jack Clark and Johnnie LeMaster are the two Giants most handicapped by the surface and contours of the home stadium. Yet his prognostication for this season's team seems hopeful on more than a few other counts.

The Giants, he reminds us, were the best last-inning team in the major leagues in '82, winning 17 games after they were behind for seven innings—a figure which towers over the division; indeed over the rest of baseball.

Reprinted from the *Abstract* of three years ago is James's provocative essay "What Does It Take," concerning the de facto measure by which players are chosen for the Hall of Fame. While acknowledging that the standards of the selection are often unfair, our expert tries to predict which outfielders and pitchers stand the best chance for entry, based on his own fixed statistical guidelines. The updated postscript contends that no editorial motive is intended here, but the very inclusion of this chapter should renew an old controversy and start as many barroom arguments as it resolves.

A more sober, less speculative guide to individual and team prospects comes to us in *The Scouting Report: 1983* (Harper & Row, $12.95), an in-depth analysis of the strengths and weaknesses of every active player in the majors. Six well-known baseball broadcasters (four of whom played big league ball) were consulted by the *Report's* sizeable staff for this new compendium, and the result is a concise and well-researched book.

Jerry Coleman, Ernie Harwell, Ralph Kiner, Tim McCarver, Ned Martin, and Brooks Robinson take turns assessing the special qualities that make each athlete featured here a professional. Besides listing '82 and lifetime career records, these profiles include remarks on hitting, baserunning, and fielding, with a concluding comment on overall ability. Carney Lansford, the Oakland A's recently acquired third baseman, rates highly among these experts, and they're not shy about telling us why.

> *He has the ability to hit any pitch and to hit it hard, but he is particularly effective against anything high and on the inside half of the plate. He is considered adequate against off-speed deliveries and handles curves and sliders fairly well. Opposing pitchers generally try to work Lansford up and inside, out of the strike zone, and then throw him curves down and away. However, there is really no pitch he can't hit and no single way to get him out.*

A small diagrammed strike zone chart also appears on the hitter's reports indicating with a shaded area the player's "power spot" against both left and righthanded pitching and telling us to which field he is most likely to hit the ball. Judging by the looks of this comprehensive and finely produced reference guide, it should endure well past its first edition status to become a mainstay in baseball readers' libraries.

The new trade editions of *Out of My League* by George Plimpton and Thomas Boswell's *How Life Imitates the World Series* (both from Penguin Press, $4.95) should satisfy readers who crave more than fact-quoting material and ball game trivia. Penned by two of the finest contemporary sports writers at work today, they provide a wealth of insight into the all-too-common dilemmas and challenges faced by athletes walking that tightrope between instant deification and disaster. Plimpton's first-person account of pitching in the "Bigs" is still every bit as poignant and funny as it was 22 years ago, and the Boswell book—last year's best seller—is clearly destined to be a classic.

Add to this pocketbook versions of Roger Angell's *Five Seasons* (Warner Books, $3.95), and *Late Innings* (Ballantine, $3.95), and you have enough material to last at least until the All-Star break.

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The Reg Fee Committee is about to make its annual budget decisions. It's your money and you can have a say in how it is spent. Please show your support for all campus media groups by mailing the letter below to the Reg Fee Committee.

TWANAS.

Chinquapin
Literary Arts Magazine

KZUT 10

CITY ON A HILL

Leviathan

KZSC

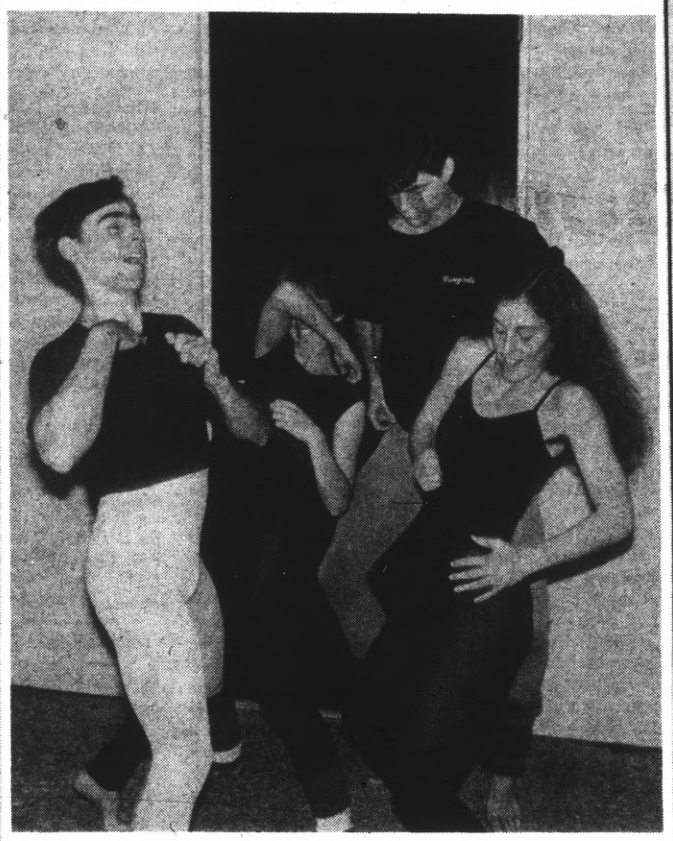
Send this letter at no charge through the campus mail to:
Reg Fee Committee — Central Services

To the Registration Fee Commitee:

I believe that the various campus media groups (Chinquapin, City on a Hill, KZSC, KZUT, Leviathan, and Twanas) provide an essential service to the many segments of the campus community. I urge the committee to strongly support all the media groups in this year's registration fee decisions.

Sincerely,

_____



"Hey, hey, hey! I think we're having fun now!": ***Floor Play****, a dance extravaganza by four UCSC Students, plays Thursday, Friday and Saturday at 8:30pm in the College Five Dining Hall.*

☐sports

Women's Soccer, UCSC vs. Santa Clara. 3:00pm, away game. Call x4524 for more information.

☐miscellaneous

Chug L'Ivrit, a weekly Hebrew discussion group. All interested in conversing in hebrew and improving their Hebrew language skills, please feel free to join us. 7:30pm, Stevenson 221.

KZUT Campus Cable Television: 7:00pm—Then and Now, Nothing's changed series, "Sons and Daughters," introduces the indictment brought against the Vietnamese war, the draft, and military training by American youth during the days of protest in Berkeley; 8:30pm, Johan Ames: "Claiming Your Voice In The Nuclear Age."

27 Wednesday

☐movies

As part of "An Encounter With Tragedy" film series, Hamlet, by Shakespeare. Discussion to follow. 7:00pm, Communications Building, Studio C. Free.

All Screwed Up (Italy, 1974. Director: Lina Wertmuller). The film explores the relations between class, work, and sex in a tale of a group of rural men and women seeking their fortunes in Milan. 7:30pm, Classroom Unit 2. $1.50.

Down Town, directed by Yasuki Chiba and starring Toshiro Mifune is a Japanese film with English subtitle. A film about a war-widow, that captures "the feeling of the period just after the war." 7:30pm, Thimann 3. Free.

Warriors, as part of the Porter College Spring Film Series. 8:00 and 10:15pm, Porter Dining Hall. $1.00 Porter Students, $1.50 general.

☐concerts

As part of the April in Santa Cruz series: California State University at Long Beach, New music Ensemble will perform works by Felder, Berio, Erb, Takemitsu. 8:00pm, Performing Arts Concert Hall. Free.

☐lectures

As part of the Lick Observatory Lecture series, Dr. Gibor Basri will speak on "The Connection Between Stellar Rotation and Activity." 3:45 pm, Natural Sciences II, Room 221.

As part of Women and The Visual Arts lecture series, Ruth Asawa: Sculpture, will speak. 4:00pm, Classroom Unit 1. Free.

Professor Sylvia Wynter, Afro-American Studies, Stanford University, will speak on, "After Marx: From 'Labor and the Mode of Production' to 'The Nigger and the Code of Abduction.' " 4:30pm, Kresge Seminar Room 159. Free.

continued on page 27

Perking will speak on, "Twentieth century Chinese Literature." 4:00pm, Kresge Seminar 159. Free.

Jewish Student Coalition lecture series. Speaker and topic to be announced. 8:00pm, Merrill Baobab Lounge. Free.

☐miscellaneous

"Exam Taking," with Gary Shoemaker and Ceiny Carney. How to make your reviewing process more effective; relaxation techniques; what to do after an exam is returned to continue learning from it. 3:30pm, McHenry Library Conference Room 325. Free.

As part of Stevenson College Night: Deli Night. 6:00pm, Stevenson Dining Hall. Call Cindy x2020 for further information.

Community for University and Industry Accountability is having a meeting and discussion on issues pertaining to The Research and Development park. 6:00pm, Kerr 247. Free.

***Leviathan* is having a writers workshop and critique. 6:15pm, Stevenson Fireside Lounge. Free.**

"Growing Up With Alcoholism," third in a four week workshop on the positive and negative aspects of the roles developed by family members dealing with alcoholism. 7:00pm, Cowell Commuter Lounge (below the Cowell Dining Hall). Call Betty Havey, 426-6242, for more information.

Democratic Socialists of America general meeting. They will discuss their latest activities and future plans concerning South Africa initiative and SAGA workers issues. 7:00pm, Kresge Seminar Room.

KZUT Campus Cable Television: 7:00pm—film series, "Meet Me in St. Louis."

26 Tuesday

☐movies

In the Nuclear Shadow: What the Children Can Tell Us 12:00pm, Kerr 247. *See April 25 for details.*

As part of the De-Signing Women film series, Mildred Pierce with Joan Crawford in a "film noir" tale of self-sacrifice. 7:30pm, Classroom Unit 2. $1.50.

☐lectures

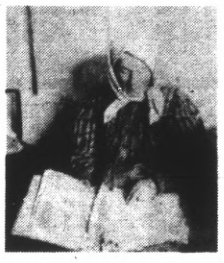
Candace Falk, Graduate Student of History of Consciousness, will speak on "Love, Anarchy, and Emma Goldman." 4:00pm, Stevenson Fireside Lounge. Free.

As part of the Dynamics of Infection lecture series, Harriet Korakas, MD, will speak on "An Obstetric-Gynecological Assessment of Infection." 7:00pm, Thimann Lecture Hall 3. Free.

JEWISH STUDENTS COALITION PRESENTS

JEWISH WOMEN

PAST PRESENT & FUTURE



April 25
Marsha Freedman
The Women's Movement in Israel

May 9
Rabbi Patti Carlin
Jewish Women in the Bible

May 16
Joanna Harris
Elainie Starkman
The Jewish Woman and Her Body Image Through Poetry and Dance

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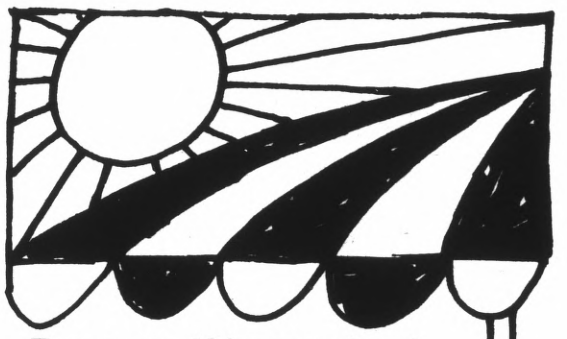

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VIEWFINDER

AC/DC'S LET THERE BE ROCK. Those lovable lads who brought the world such cock-rock classics as "Have Another Drink" are shown here in their very own rock concert movie. A must-miss for those not prone to alcohol poisoning. At the Del Mar. Fri and Sat, 12:15 midnight.

BEAUTY AND THE BEAST and **ELEPHANT MAN.** Jean Cocteau directed this superlative 1946 French rendition of the classic folktale. Filmmaking at its most sublimely fantastical. With David Lynch's *Elephant Man* (1980), a dramatization of the life of John Merrick, a grotesquely deformed man living in Victorian times. Solid cast—John Hurt, Anne Bancroft, John Gielgud, Anthony Hopkins—and rich black and white photography. At the Sash Mill. Tue-Wed: *Beauty*, 7; *Elephant*, 8:40.

BIRGITT HAAS MUST BE KILLED and **MEPHISTO.** A tautly suspenseful film rich in moral duplicity and deceit about a German terrorist targeted for assassination by the French secret police. Lisa Kreuzer is excellent as the jaded, hunted Haas; Jean Rochefort is convincing as an unknowing cog in the killing of Haas. With *Mephisto*, directed by Istvan Szabo, winner of last year's Best Foreign Film Oscar. Klaus Maria Brandauer gives a spirited performance as a vainglorious, ambitious actor who cooperates with the 3rd Reich while his humanity gradually disintegrates. Beautiful cinematography from Lajos Koltai. At the Nickelodeon. Daily: *Birgitt*, 7:20, *Mephisto*, 9:15. Sun matinee: *Mephisto*, 4:55.

CINDERELLA. This isn't the one with cute little mice and birdies. Rated X. At the Del Mar. Fri and Sat, 12:15 midnight.

COUP DE TORCHON. Reviewed this week. At the Nickelodeon. Daily: 7:10, 9:30. Sun matinee: 4:45.

DANCE CRAZE. Terrific sounds abound in this ska collection featuring such groups as the English Beat, Selector, and the Specials. At the Nickelodeon. Sunday only: 3:05.

FLASHDANCE and **48 HRS.** Story of an aspiring dancer who works as a welder by day, and cuts loose at night with her lover/boss. With *48 HRS.* Eddie Murphy and Nick Nolte come out swinging in this improbable tale of male bonding and violence. Directed by Walter Hill, this yarn is at times truly funny and halfway poetic in the Peckinpah style. A must-see for fans of street fighting. At the 41st Ave. Playhouse. Daily: *Flashdance*, 6:45, 10:15; *48 HRS*, 8:30. Sat and Sun: *Flashdance*, 3:05, 6:45, 10:10; *48 HRS*, 1:20, 4:55, 8:30.

GANDHI Richard Attenborough's sprawler about the life of the Mahatma is slow-moving and overly reverential. Ben Kingsley turns in an awe-inspiring performance in the title role, but the film tends to ignore any complexities in the personality of India's greatest leader. As the world knows by now, Attenborough and Kingsley have carried away their Oscars, and the film has been voted the best (cackle, cough, sputter) of the year. But despite its flaws, *Gandhi* has a positive social message— a thing to be valued these days. At the UA Cinema. Weekdays: 8. Sat, Sun: 12, 4, 8.

GATES OF HELL. A riposte to Dante's *Inferno*? A new disco in town? No, it's the latest in horror at a movie screen near you. Gates open Friday at the Del Mar. Daily: 6:30, 8:15, 10:05. Sun matinees: 1:15, 3, 4:45.

HAMMETT. This ain't no *Chinatown*, but it's a lot better than watching reruns of *The Streets of San Francisco*. Semi-tough visuals are the best thing about this tribute to one of Pinkerton's most famous alumni. At the Nickelodeon. Daily: 7, 8:45. Sun matinee: 5:15.

HEAVY METAL. A flashy animated mishmash of swords'n'sexism, boobs and blades, and a few cartoon gems in the rubbish. The soundtrack is insufferable, but then 50,000,000 dustheads can't be wrong. At the Del Mar. Fri and Sat, 12:15 midnight.

HIGH ROAD TO CHINA. Though Tom Selleck (*Magnum P.I.*) is adequately charming on the small screen, his first feature film is not. This thin travelogue features Bess Armstrong as a spunky heiress looking for her long-lost papa throughout the Orient. Armstrong and Selleck trip merrily through war and death in China as they inevitably and implausibly fall in love. At the 41st Ave. Playhouse. Daily: 7:40, 9:50. Weekend matinees: 1:10, 3:15, 5:20.

INTOLERANCE. Special showing of D.W. Griffith's 1916 film that attacks bigotry and intolerance from four different periods in history: the Medieval, the Judean, the Babylonian, and the Modern era. Local composer Phil Collins will play original piano accompaniment for the film. At the Art Center Theater. Monday, April 25, at 6:45 and 9:15.

KISS ME KATE and **SINGIN' IN THE RAIN.** Songsters Kathryn Grayson and Howard Keel star in Cole Porter's Broadway play about a married couple whose professional and personal lives often get mixed up. With Gene Kelly's *Singin' in the Rain*, one of the best musicals ever made. Set in Hollywood during the transition to talkies, *Singin'* stars Debbie Reynolds, Gene Kelly, and Donald O'Connor as ambitious performers and Jean Hagen in a hilarious role as a silent movie queen with a chalk-on-blackboards voice. At the Sash Mill. Thur-Fri: *Kate*, 7:30; *Rain*, 9:30.

LOCAL HERO. Reviewed this issue. At the 41st Ave. Playhouse. Daily: 7:30, 9:40. Weekend matinees: 1, 3:05, 5:10.

LONE WOLF MCQUADE and **THE OUTSIDERS.** Chuck Norris and his Amazing Flying Extremities wage the perennial war against evil. This round features Chuck as a Texas Ranger aided by a double-barrel shotgun and a snarling hound. With *The Outsiders*. Director Francis Ford Coppola keeps his own personality more or less in check and allows the fine performances of the youthful cast to take front and center in this drama of class conflict based on S.E. Hinton's popular novel. C. Thomas Howell and Ralph Macchio are excellent as the still-tender members of a greaser gang and Matt Dillon is appealing as the hood they admire and follow. Excellent ensemble acting and beautiful cinematography. At the UA Cinema. Daily: *McQuade*, 7; *Outsiders*, 9:15. Sun matinees: *McQuade*, 3; *Outsiders*, 1:15, 5:15.

MAX DUGAN RETURNS and **THE BLACK STALLION RETURNS.** Jason Robards, Marsha Mason, and Donald Sutherland star in a lighthearted Neil Simon construction about a long-lost father who comes back to shower his daughter and grandson with material goods. It's harmless fun and Robards is always irresistible. With the next installment in the saga of the noble horse based on Walter Farley's novels. It lacks the visual excellence of the first *Stallion*, but for action-lovers there's lots of heavy-breathing intrigue as Kelly Reno journeys to Arabia to save his beloved horse. At the Aptos Twin. Daily: *Max*, 7:15, *Black*, 9:15. Weekend matinees: *Max*, 3:15; *Black*, 1:15, 5:15.

MISSING and **EVIL UNDER THE SUN.** Director Costa-Gavras's excellent political thriller based on the story of the disappearance of Charles Horton during Chile's violent military coup. Dizzying scenes of madness and taut performances from Sissy Spacek and Jack Lemmon bring home the horror of political repression in well-constructed, thought-provoking entertainment. With *Evil Under The Sun*, in which a bevy of stars ham it up as characters from one of Agatha Christie's Hercule Poirot stories. Peter Ustinov stars as the inimitable Belgian sleuth. At the Capitola Theater. Daily through Tues: *Missing*, 7, 11; *Sun*, 9. Call theater for Sun matinees and program after Tues: 475-3518.

MONTY PYTHON'S MEANING OF LIFE. Reviewed this issue. At the Rio Theater. Daily: 7:30, 9:30. Weekend matinees: 1:30, 3:30, 5:30.

MY DINNER WITH ANDRE. Director Louis Malle's filmed conversation between two old friends—playwright-actor Wallace Shawn and theatre director Andre Gregory—in a sometimes comic, sometimes annoying exchange that approaches the Platonic ideal of inquiry. Fascinating premise, well-executed. At the Nickelodeon. Sun matinee only, 3:15.

MY TUTOR. The usual very private lessons to impressionable young boys on mysterious initiation rites that have some unspecified connection with birds and bees. Opens Friday at the Del Mar. Daily: 6, 8, 10. Weekend matinees: 2, 4.

NICHOLAS NICKELBY and **GREAT EXPECTATIONS.** Two Dickens novels spring to life in these faithful renditions. *Expectations* is the superior 1946 version, directed by David Lean, starring John Mills, Alec Guinness, and Jean Simmons. *Nickelby* (1947), directed by Alberto Cavalcanti, stars Cedric Hardwicke, Sybil Thorndike, Cathleen Nesbitt. At the Sash Mill. Sat-Mon: *Nicholas*, 7:30; *Expectations*, 9:20. Sun matinees: *Nicholas*, 3:20; *Expectations*, 5:15.

RAIDERS OF THE LOST ARK. This Spielberg and Lucas collaboration is a masterpiece in the dime novel thriller tradition, featuring everybody's favorite bad guys, the evil Nazis. Starring Harrison Ford, Karen Allen. At the Del Mar. Daily: 7:20, 9:30. Weekend matinees: 12:50, 3, 5:10.

ROCKY HORROR PICTURE SHOW. Let Frank N. Furter, Brad and Janet, Magenta, and Riff Raff teach you the meaning of the word overkill in The Land That Herpes Forgot. At the Nickelodeon every Sunday only: 2:45.

SOPHIE'S CHOICE. Alan Pakula's respectful film based on William Styron's bestseller stars the luminescent Meryl Streep as the tragic Polish refugee. Streep's Oscar-winning, multi-lingual performance surpasses her work in *French Lieutenant's Woman*. Aside from Streep, Nestor Almendros's photography dazzles with its beautifully framed compositions. But despite these excellent attributes, Pakula's direction is lacking in passion, and the dominant emotion of *Sophie* veers perilously close to guilt-ridden self-flagellation. At the Del Mar. Daily: 6:15, 9. Sat, Sun: 12:45, 3:30.

TOOTSIE. Hoffman excels in his dual role as Dorothy/Michael in a film with moments of believability and *deux ex machina* joined to make a first-rate comedy. Director Sydney Pollack does a superb job with good material and Bill Murray as an existential playwright gives one of his best performances. At the Aptos Twin. Daily: 6:30, 9. Sat, Sun, Mon: 1:30, 4.

VALLEY GIRL. A sneak preview this Friday only at the 41st Ave. Playhouse. 8:30.

THE WALL. A strange excursion into the world of rock opera which sports great special effects, unusual animation by Gerald Scarfe, and a drippy Pink Floyd soundtrack. Never have so many given so much for so little. At the Del Mar. Fri and Sat, 12:15 midnight.

WINTER KILLS. Reviewed this issue. Daily: 6:30, 8:15, 9:55. Sun matinee: 4:30.

UCSC Women May Join NCAA

by Greg Mellen

The wind seems to be just right and the waters are calm, so the Office of Physical Education and Recreation (OPER) is preparing to set sail with its plan for a women's NCAA (National Collegiate Athletics Association) Division III program. There are still some issues that must be discussed to decide if such a plan is feasible, but if OPER director Jim Bosco can guide the program through the proper university channels, the women's program may be in operation in the fall.

The idea was first brought to the attention of sports clubs and NCAA men's program director Phil Jones by four members of the women's cross country team. Probably heartened by the success that UCSC's men had achieved in the Western regionals and the NCAA finals, the women expressed an interest in being able to run competitively.

As Christy Sherman, one of the UCSC runners, said, "We wanted to compete because we were just running without any goals. It would give us something to run for."

At Jim Bosco's request, Phil Jones undertook the project to see if other women athletes and coaches were interested in joining the NCAA. Although the finding that the coaches favored the idea was not overly surprising; what was a shock was the overwhelming support from the athletes themselves for an NCAA program.

The coaches of the women's basketball, tennis, volleyball, soccer, and cross country teams compiled a letter stating that, "There is a strong feeling among the athletes that it [NCAA membership] would give the program needed 'respectability' that has been lacking at Santa Cruz."

This letter was followed up by a secret ballot poll of the women athletes themselves, to see if the coaches' assessment was accurate. The initial results are in, and of the 70 percent of the athletes who responded it has been unanimous—not one women athlete has voted against joining the NCAA. Therefore, even if all 16 non-voters were opposed to an NCAA program, the favorable response would still be overwhelming.

Given this kind of approval by the women, it seems odd that it has taken OPER three years since the men's NCAA program began, to seriously consider including women. Phil Jones's explanation is that, "In the past the women had not wanted to [enter the NCAA], they feared it would be too much for them to handle...They were real hesitant."

Regardless of whether or not OPER was short sighted in the past in regard to women's athletics, they now appear to be as committed as the women are to creating another NCAA program.

ANN WELLS

As Jones said, "I talked to the coaches and the teams and outlined the pros and cons of such a program. The pros were that it might generate a few more dollars [for women's sports clubs] plus it would improve local press coverage. The other pro, which is also a con, is that it would mean more of a commitment from the women. If we are going to compete on a Division III level, we would expect the same kind of commitment that other schools would demand of their athletes."

Although the school will be asking for more of a commitment from the athletes, there is no plan to increase the budget or provide extra benefits to players. OPER chair Jim Bosco said, "I don't anticipate any great cost increase. Over the years we may extend our schedules." But for now he says "The women's program will not change at all."

However, by being in the NCAA the women's teams will have the chance to upgrade their schedules without too much difficulty. This seems to be particularly advantageous for the women's volleyball and tennis teams. The volleyball team finished first in the Redwood Coast Conference this year with ease, and the women's tennis team seems destined to go undefeated in the RCC and may qualify an entire team for the NCAA finals.

Yet this is the last year that the NCAA will allow non-members to compete in national events. Therefore, the women's tennis team is especially anxious to join the NCAA.

There is also the question of the UCSC women's teams that are not as fortunate as the volleyball and tennis team—for example, the basketball and soccer teams. Jones says that these teams will not be expected to upgrade their schedules at all. In fact, the women's soccer team, which has to play against teams such as Stanford and Berkeley, may drop from their league altogether.

One of the biggest fears expressed by the athletes was that they might suddenly be expected to compete with top flight schools against which they would be totally outclassed. As Claire Dean, a senior who played four years for the women's basketball team, said, "I made sure that by joining the NCAA we weren't going to have to play against teams that would outscore us by a hundred points." Bosco also assured that, "We'll do our damnedest not to schedule so that we will be embarrassed."

The feeling is that teams which are not ready for upgrading of their schedules will not have to, but the opportunity will remain open in the future as the programs mature and grow stronger. Meanwhile, the teams that are currently successful will not be held back by the current "Bible Belt" schedule (i.e., Holy Names, Dominican, Bethany Bible, etc.).

By entering the NCAA, the women athletes will be testing uncharted water, and may occasionally find themselves over their heads, but that is all part of the challenge. As Jones sees it, "Sometimes you have to test yourself. Sometimes you have to overstep your abilities. If you wait until you know you're good enough to play someone, you might never get there. But if you go out and try, you may get there sooner."

Jones also believes that the caliber of women athletes at UCSC has improved enough so that they can handle increased responsibility. "In the past the women in our program hadn't necessarily competed in high school. Now we do have women with experience who are willing and able to take on serious competition."

One other advantage to becoming an NCAA member in women's sports, according to Jones, is that it will help to attract women who have competed in high school athletics and want to continue on at the college level. "It helps when you go out to talk to athletes. They like to come to a school that has, if not a great program, at least an NCAA level program."

Since the NCAA Division III philosophy is one that stresses "maximizing the number and variety of athletic opportunities," Jones believes that it fits in with the UCSC philosophy on sports. "We're looking at sports that provide something for all the facets of our student population. We want to provide some sports outlets for as many groups as possible. I think that a low level NCAA program can fit in."

The course has been set, and the charts are laid out. There is a group of women who are eager to see if they can survive in the waters of the NCAA. Now it is up to the OPER policy committee and the Chancellor to decide whether or not the program will leave the docks.

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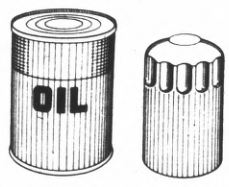

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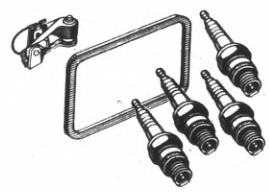

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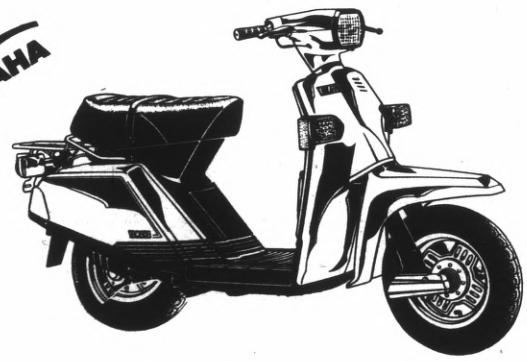

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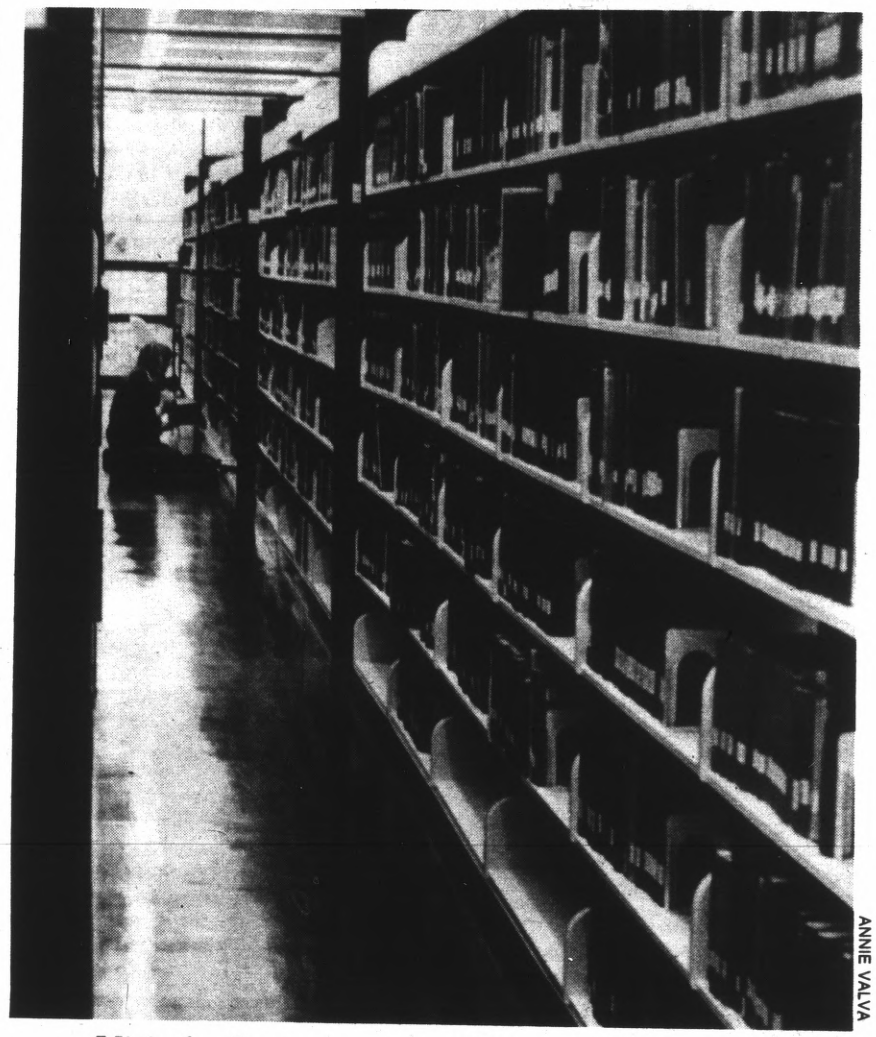


ANNIE VALVA

Visit the Senate

Chancellor Robert Sinsheimer has asked the Academic Senate to discuss at its next meeting what he called "larger issues" raised by the Privilege and Tenure Committee's report in Nancy Shaw's tenure case. Sinsheimer sent an angry letter earlier this month to the entire UCSC faculty after P&T released their report. In his letter he questioned the committee's legitimacy, and appeared to call for some sort of censure of P&T. But many faculty members view Sinsheimer's letter as a slap in the face to the entire Academic Senate. One officer of the Senate, who asked to remain unidentified, said that a motion to censure the chancellor was a more likely result of next week's meeting than a condemnation of P&T. The meeting is open to all, but seating is limited. It's scheduled for Wednesday, April 27, at 3pm in the Performing Arts Concert Hall.

Racist Fraternity Given the Boot

A racist fraternity at UC Berkeley was stripped of its official status and barred from campus activities at least until the fall of 1984 by campus officials last week. Found guilty by a university investigation of beating and harrassing a group of Chicano students last quarter, Beta Theta Pi has been censured 16 times in the past nine years by UCB officials who called the fraternity's latest behavior "inexcusable...deviant and unacceptable."

The Betas denied few of the charges against them at an investigative hearing, but they pointed to improved academic standing (which moved them up to 34th out of UCB's 38 frats) as proof of their reformed ways.

Drafting Deukmejian's Help

A plan to have the California Department of Motor Vehicles help the federal government trace draft non-registrants is being reviewed by Governor Deukmejian and the DMV. The Selective Service System (SSS) has requested the addresses of 31,000 men they think have not registered, according to Joan Lamb, public affairs director for the SSS.

"The object isn't to punish them, but to get the men to register," Lamb said. But she added that after giving non-registrants two chances to register by mail, the DMV would hand their names over to the Justice Department for prosecution. Failure to register carries a maximum punishment of five years in federal prison and a $10,000 fine. Studying the proposal for the DMV is Director George Meese, who happens to be the brother of presidential aide Edwin Meese.

Releasing the DMV information would reverse a policy against such action initiated under the governorship of Ronald Reagan. Sanctions against releasing DMV files were reinforced by an executive order from Jerry Brown when he was in Sacramento. And in 1977, the state legislature passed a law that prohibits the release of private information about Californians when such information is contained in state files. The decision rests with Governor Deukmejian, who has yet to say anything publicly about the proposal. ✔

Issam Sartawi:

The Exile And the Kingdom

by Deena Hurwitz

The assassination of PLO moderate Dr. Issam Sartawi is a tragic loss for the cause of peace in the Middle East. The fact that few in this country had heard of Sartawi before his death last week in Portugal speaks less of the character and achievements of the man, than it does of the context in which he lived and worked.

To say that he was a moderate member of the PLO does not explain why he was killed; it only hints at the contribution that he made toward peace between Israelis and Palestinians. Since the mid-70s Sartawi, as a member of the PLO, had been meeting with Israeli Zionists to explore possible grounds for a negotiated settlement. As a close friend and advisor to Yassir Arafat, he encouraged the leader—and the PLO as a whole—toward the moderate position which Arafat now holds. It was generally understood that Arafat knew and approved of Sartawi's meetings.

These early meetings also gave hope to the Israeli peace movement, and in 1975 General (Reserve) Mattiyahu Peled and members of the Israeli Shelli Party founded the Israeli Council for Israeli-Palestinian Peace (ICIPP). On the occasion of their fifth anniversary in 1980, Sartawi wrote a letter of congratulations to the ICIPP which was widely circulated in the Middle East and Europe, particularly among moderates and peace advocates. It was also printed in *Al Hawadess,* a major Arab daily newspaper. In it he stated:

> *Slow as our progress may seem to be, we must admit that by historic criteria we have come a long way. Chairman Arafat states that the ongoing peace talks with Shelli [Israeli peace party] have for their purpose the creation of new political facts in the Middle East, and the world takes the astonishing declaration in its stride, because peace through your valiant efforts and ours, has come to stay.*
>
> *Sooner than all our combined enemies think, peace shall and must reign between the Palestinian and Israeli states and their peoples.*

Sartawi's death leaves both the Israelis and Palestinians vulnerable; without moderates, there is no bridge for dialogue.

The PLO is an umbrella organization comprised of various factions with differing views and strategies. Arafat's group, Fatah, is the largest—comprising 80 percent of the PLO's membership—and most moderate. Each group is represented at the Palestine National Council (PNC), where issues and strategies are discussed. Since the PNC operates by consensus, progress toward peace and moderation are generally checked by extremist factions of the "Rejection Front." This points to what Americans must understand: the PLO is not monolithic. Unless Israelis and the US recognize those who represent moderation and seek some form of settlement, there is a serious danger that extremists from all sides may eradicate them.

Sartawi made his appeal for increased dialogue and a two-state solution several times before the PNC. Badly received, he twice tempered his resignation, and was refused both times by Arafat. But Arafat's refusal to act decisively on Sartawi's recommendations must be seen as contributing to the climate which left Sartawi as something of a Lone Ranger.

Responsibility for his assassination was claimed by Abu Nidal, a notorious extremist who was expelled in 1974 from the PLO by Arafat, and who has consistently threatened moderates in both the PLO and Israeli camps. Abu Nidal claimed credit for the assassination of Shlomo Argov, an Israeli official in London, which sparked Israel's invasion into Lebanon: Arafat himself is on his hit list.

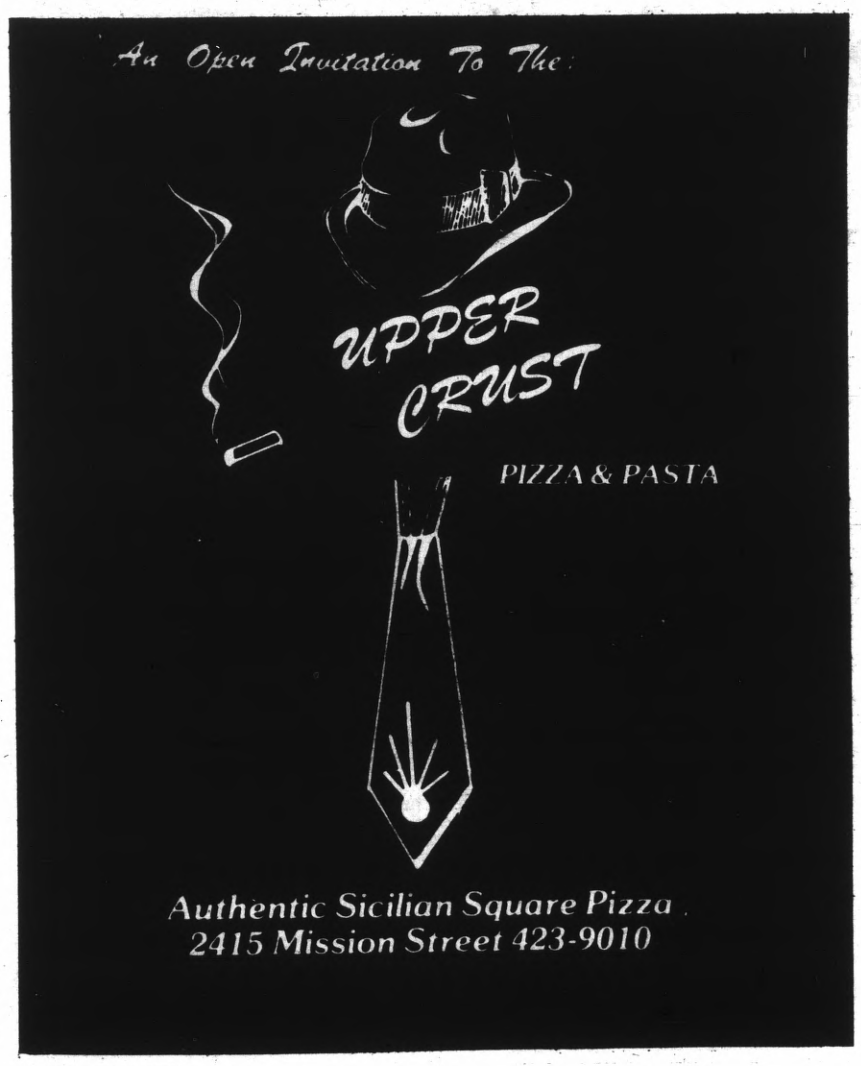
Issam Sartawi was recently nominated with Matti Peled of the ICIPP for the Nobel Peace Prize, an indication of the great contribution he made towards peace in the region. His death leaves the peace process and both Israelis and Palestinians vulnerable, for without moderates, there is no bridge for dialogue.

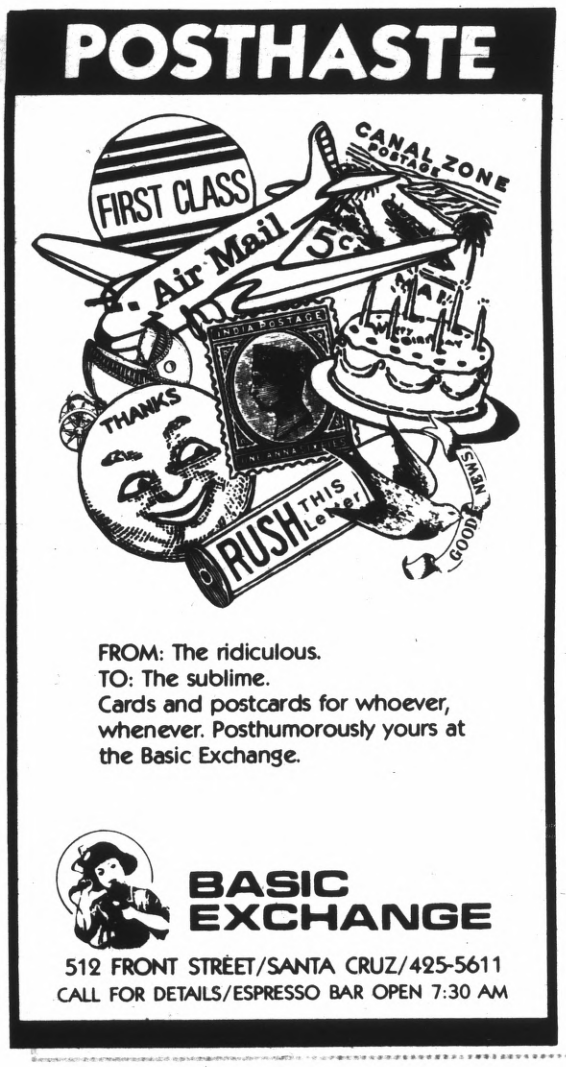
Arafat's publicized meeting last January in Tunis with Peled, Uri Avnery, and Yaacov Arnon was an important first step that was orchestrated by Sartawi. Arafat and the PLO must override the obstructionists and take further bold and decisive action in order not to undermine the work and credibility of people like Peled and Sartawi, and other peacemakers from both peoples. And Israel, by refusing to recognize potential allies, obliterates both literally and figuratively the very potential they offer for its own security and that of the entire Middle East.

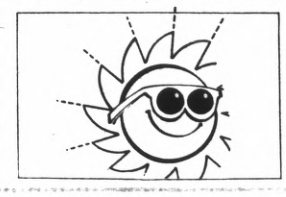
In his congratulatory letter to the ICIPP in 1980, Sartawi wrote prophetically:

> *Precious lives were lost in the long, arduous road toward peace. Said Hammami [PLO emissary in London assassinated in 1975] and other comrades gave their lives so that our two peoples might live together in peace and coexistence. Let these noble examples be an incentive for all of us to continue our difficult struggle for peace until we achieve our common goal and the flags of peace will fly proudly over our holy land.*

Deena Hurwitz is on the staff of the Resource Center for Nonviolence. She has participated in two peace and study delegations to the Middle East, most recently this past February, and she met Sartawi in Paris in 1981.







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WOMEN

Squatting: A Form of Direct Action

One Squatter's Life in Amsterdam

Bo Veldhuizen is 15 years old and lives in a "squatted" house in Amsterdam. She has punky black hair and is wearing a grey sweatshirt, tight pink pants, red gym shoes, and a teddy bear dangling from her belt. She looks older than her 15 years, if you don't see the teddy bear.

Bo is one of the homeless people who make up the Dutch squatters' movement which started in 1970, when the housing shortage in Amsterdam reached crisis proportions. Risking violent police opposition, people began to "squat," or occupy, vacant buildings. Since then, squatting has been established as a workable tactic all over the world, and popular local support for this form of direct action has grown considerably. Bo's life typifies the day-to-day existence of squatters.

The owner of the house where Bo lives with five others, had had garbage sacks torn open and searched through for scraps of paper that might reveal the names of the "squatters." The owner had also had Bo followed to school, but she is known there by another name.

When I ask her if the other kids at school envy her because she leads an exciting life, she says, grimacing, "The point is to have a house, not the excitement. People think we lead an easy life. 'You have it all figured out,' they say. 'If I were 20 years younger, I'd do the same.' They don't understand that it destroys people. You get torn apart from the senselessness of squatting, getting thrown out of your house, squatting again and so on. It's a vicious circle that gets increasingly more violent."

Until the beginning of this year Bo lived in Amsterdam with her father, mother, younger brother, and sister. As long as she can remember, her father has lived only for his work; and as long as she can remember, she has resented him for it. Bo wanted to leave for years, but stayed at home out of feelings of solidarity for her mother.

As things steadily worsened at home, Bo went to the JAC [Youth Advice Center] where they recommended that she stay a few weeks at a crisis center. The center was helpful and she decided that she would speak, with the guidance and support of a counselor, to her parents. But even that discussion did not help the situation. Her father kept calling her a liar and her mother kept her mouth closed throughout the whole discussion. Her parents, in Bo's absence, had found and read her diary. They were shocked by the contents—Bo's ideas about abortion, her opinion of her parents, and her thoughts on feminism.

"I had written that I felt drawn to feminism, that in my eyes my mother stood for the exact opposite and if I must choose, I would have done everything differently than she had. I'd also told her that. My father said his hair had stood on end when he'd read it. That talk gave me the feeling that nothing would ever change."

Bo returned to the crisis center but could only stay for a short time. She was certain of a few things: she wanted to stay in Amsterdam and she didn't want to end up in a home.

That's when the fighting over the squatted house on the Vondelstraat [famous site of squatter confrontations] began. People from the crisis center went there, and Bo went with them. To squat, not to fight.

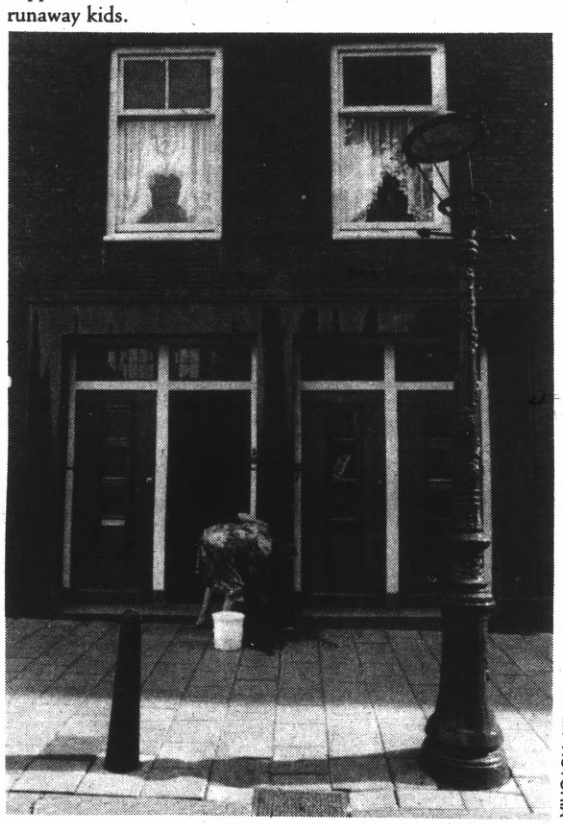
"I was not eager to fight. I lived with my parents (six of us all together) in an attic room before we got a home. I really know what a housing shortage there is. I jumped into it all at once that Monday morning, when I saw that people were being beaten up. During the demonstration I was beat up myself. We had taken refuge in the New Church. The ME [riot police] came in and struck at anything that moved. I had a light concussion and couldn't use my arm for a couple of weeks afterwards. I made my decision then. The next day I moved into a squatted house."

Bo describes the squatter's life as difficult, isolated from other people, and very different from what most people imagine. The most difficult thing is the ongoing fear of the owner and his henchmen.

The "alarm" can go off any hour of the day or night, the telephone pyramid that calls the squatters if somewhere people are being put out on the street. At school it is common to see young squatters coming to class covered with bruises or a black eye.

"I'll never forget the first time that they came at us with billy clubs, a whole troop of hysterical men. From the first demonstration in the Vondelstraat to the latest, I've gotten the shit kicked out of me! The last time they held my arms back and hit me right on the head. I got two black eyes. I'm always afraid, especially before the ME arrive, then I bite my nails off. The only comfort is that you are one of so many."

The only other alternatives for Bo are a foster family or home, but she is determined to build her own life. A foster family, she is afraid, would only be a repetition of what happened at home. And she considers a home to be a zoo for runaway kids.



KARIN VICTORIA

On the advice of a squatter, Bo went to the children's protection agency a few months ago to seek help with enrolling in a school and getting financial assistance. A guardian was appointed to her and Bo received some money each month. Most of it goes to the household and to the squatters' movement.

She now lives together with five others. Bo is the youngest, the oldest is 24. "It's just like being in a regular family, only a bit nicer...sometimes nobody feels like washing the dishes but it still gets done. The bathroom gets cleaned and the kitchen too, usually without complaints. There is not much difference in the division of labor between boys and girls. The boys usually clean up the worst messes and the girls tend to paint more and buy flowers.

"It's really quite different to do it all yourself. At home there is always a mother who kicks you out of bed and butters your bread. I have to do all that for myself. Nobody sends me to school. When I hear that people were arrested while I was at school then I'm sorry that I wasn't there with them. But I have to make sure that I go to school the next day anyway. I have the feeling that nothing's going to change, that the housing shortage is only going to get worse."

Translated from Serpentine, *a Dutch feminist monthly, October 1980, and reprinted from* Connexions *magazine. Subscriptions can be obtained by writing to:* Connexions, *4228 Telegraph Ave., Oakland, CA, 94609.*

WOMEN'S CLIPS

Quote of the Week: *"Rape is an act of violence which, if not actually followed by beatings or murder, nevertheless always carries with it the threat of death. And finally, rape is a form of mass terrorism for the victims of rape are chosen indiscriminately, but the propagandists for male supremacy broadcast that it is women who cause rape by being unchaste or in the wrong place at the wrong time—in essence, by behaving as though they were free."*

—Susan Griffin, from *Rape: The Power of Consciousness*

Cards and Money for Mom

This year marks the 19th annual Mother's Day appeal from CARE. For a minimum contribution of $5, CARE will send your mother, or any other woman dear to you, a Mother's Day card explaining how women around the world are helped in her name. Since 1964, CARE's Mother's Day appeal has supported women's programs ranging from feeding and health services to vocational training. Last year CARE provided $8.83 worth of aid for every dollar contributed in cash. This year's gift card features a painting titled "Mother and Child" by American Impressionist artist Mary Cassat. Anyone who wishes to help continue CARE's efforts for women around the world, and also honor a mother, can do so by calling CARE's Mother Day appeal toll free at 800-453-1600 or by writing to: Mother's Day Gift Plan, CARE, 312 Sutter Street, San Francisco, CA, 94108.

Nausea vs. Bendectin

Research continues into the use of Bendectin, a controversial drug used by pregnant women to alleviate nausea. Scientists at Yale University have linked Bendectin to pyloric stenosis, a specific stomach malformation in children. Pyloric stenosis can cause severe dehydration and malnutrition in children if it is not surgically corrected. The researchers interviewed 1,427 women who had delivered either a live or stillborn child with this congenital malformation. The control group consisted of 3,000 mothers of healthy children. Those infants with pyloric stenosis were over four times as likely to have mothers who used Bendectin. However, the scientists could not prove a direct causal relationship between the drug and the stomach malformation, so the controversy surrounding the drug rages on. (Science News)

DES Awareness Week

This week is DES Awareness Week, designated so by the state of California as part of a two-year project to raise public awareness about DES. Formally called diethylstilbestrol, the drug was prescribed to pregnant women between 1941 and 1971 for a variety of reasons. DES was marketed under more than 150 brand names and given to three million to six million women in the US between those years. More than 500 lawsuits have been filed by DES daughters against pharmaceutical companies. The most well-known is the case of Joyce Bichler, who in 1979 won half a million dollars from Eli Lilly and Company after she developed cancer.

Most experts agree that "the preponderance of medical evidence" indicates that women exposed to DES before birth have more miscarriages, premature births, tubal or ectopic pregnancies, and other pregnancy problems than women who were not exposed. A woman who knows she is a DES daughter should inform her gynecologist or obstetrician, be alert for problem symptoms, and work closely with a physician to monitor her if she is pregnant. Some DES daughters have also formed DES Action, a national advocacy organization which offers support, information, and referrals to DES-knowledgeable physicians. For more information, contact the San Francisco headquarters at (415) 621-8032.

Rated SeX

Prime Minister Margaret Thatcher vetoed a plan to launch an adult cable television channel in Britain to show sex and horror movies. British newspapers reported that Thatcher "believes that parents cannot be trusted to stop children" from watching the proposed channel. The proposal was made last year by a government commission on launching multi-channel cable television in Britain. It said TV sets should be fitted with switches activated by electronic codes that would allow families to "lock out" the X-rated channel so children could not tune in to it. (AP)

And X-ploited

If you think Marilyn Monroe's image has been exploited enough, think again. The newest doll on the market is a 16-inch vinyl doll of Marilyn, clothed in sequins and rhinestones, selling for $75 a piece. Emporium-Capwell had planned to begin selling the doll but will have to wait until May, now, because the dolls were so quickly snapped up on the Eastern markets and the supplier had to delay shipments to the West. (S.F. *Chronicle)*

Publish Your Poetry!

Remember, the women's section is currently soliciting poetry from women students for our upcoming poetry section. Please drop off a poem with your name and phone number at *City on a Hill* or contact us, Stephie or Deborah, at 429-2430.

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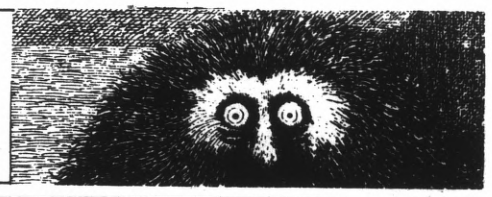

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ARTS

Interview with Dee Dee

Ramone Phones Home

by Don Hines

Halfway through our phone interview, Dee Dee Ramone realized that I was calling from "that nice place with the trees."

"Santa Cruz, huh? Oh, is that where you're from? That nice place, with the trees? It's real nice there. Last time we played there someone tried to give us some mushroom tea. It looked horrible. It was in a piece of pottery or something. It wasn't even in a jar. We didn't drink it."

Now that Dee Dee had established his bearings, I proceeded to ask him questions about stadium concerts, the Washington Monument, and how the Ramones are changing.

§

The band have been called the progenitors of American punk by pop aficionados, and Dee Dee elaborated on their humble origins. "Back in '73/'74 we [bassist Dee Dee, vocal stylist Joey, guitarist Johnny, and original drummer Tommy Ramone] just bought some cheap instruments and started to play." They gained instant notoriety playing at CBGB's (a seminal Lower-East-Side punk nightclub). The band's 90-minute, 30-song high speed live shows and innocently cartoonish punk songs shook New York from the musical stupor that had hung over the town since glitter-rock faded. The Ramones were something new: loud, crude, and fun. As Tommy Ramone said at the time, "Originality is hard to find." The Ramones are still unique, but they're no longer new.

It's almost our tenth year as a band," Dee Dee said. "We wanna go back to play CBGB's on our tenth anniversary. But it's hard to play in New York. It gets too crazy. The last time we played in Brooklyn [at a club aptly named the "Brooklyn Zoo"] the whole audience started chicken fighting! Nobody in the back could see anything. It was like a spontaneous reaction. The kids just did it. I never saw anything like it before."

When I asked him what he though of the new hardcore-punk scene emerging in LA, DC, and New Orleans, he said he enjoyed the friendly social atmosphere. "It's like the end of *Music*."

Dee Dee says he has been trying to get fellow band members Joey and Johnny to cut their hair short. "You gotta have short hair if you want to be a punk," he says, although follicle length never stopped them before. Dee Dee with short hair seems like the end of an era. With the Ramones following trends instead of inventing them, or better yet, ignoring them, there is little hope for humanity.

The discussion somehow moved to politics. Dee Dee reacted strongly to James Watt's attempts to nix the Beach Boys' Fourth of July Washington Monument appearance:

"That's filthy and disgusting! Everyone in politics is an asshole: governors, senators, the president—they all stink! But it's worse in other countries. I don't even like the Beach Boys. But the idea...The Beach Boys are harmless. I mean what are the people there for? They come to see the Beach Boys and have fun. Who else would they rather see, Herb Alpert?"

The Ramones play the Civic Auditorium Wednesday.

When I asked him whether he wanted to play the Washington Monument some day, he replied: "We wouldn't want to play there, we wanna play somewhere where they'd like us."

"What was it like playing the 'US' Festival? Was that your first stadium-sized gig?" I asked.

"No, we played places that size in Europe. But the 'US' Festival was very scary. The crowd didn't like the two bands that played before us [English Beat and Gang of Four]. John [Johnny Ramone, the guitarist] was all nervous—before the set he ran backstage and fans are out there trying to get good seats up front. We thought we'd be booed offstage. We didn't win them all over or anything. But we went over pretty well, considering. We were just lucky. The audience was ready to have fun."

"Fun" is the key to appreciating the Ramones. They were never as nasty as the archetypical spiked-hair punk. In concert they never pick fights or dive into the audience and, while Joey drools occasionally, they never spit on the crowd. Their music is better suited for Saturday-morning TV shows than Friday night rumbles, chicken fights rather than street fights. Their as-yet-unreleased version of the "Brady Bunch" theme song (Joey intones, "Here's da story..." over Johnny's patented buzzsaw guitars), will cinch their proper place in the rock pantheon: right between the Archies and the Troggs.

"Somehow we got this reputation," Dee Dee told me. "It's tragic, bad. It's not true. But radio stations won't play us because of our image."

Dee Dee was ebullient and friendly on the phone. His manner was a refreshing contrast to the vitriolic bile which most punk stars spew.

Subterranean Jungle, the Ramones's new album, continues the pursuit of commercial popularity they began in 1980 with their Phil-Spector overproduced *End of the Century* LP. They recruited Joan Jett's producer for *Subterranean Jungle* because..."He mixes the guitars real loud." The Ramones now feature a new drummer, Ritchie Ramone. Dee Dee evaded the question of why Marky Ramone left the group. He said they forced Ritchie to learn Marky's parts like a clone, so the differences were probably personal and not stylistic.

These days, the Ramones actually write ballads. "My Kind of Girl" depicts budding romance Lower-East-Side style: "When I saw you at the Peppermint Lounge/You were lost but now you're found." The song's baby-doll falsetto background vocals evoke the Ramones' coast-to-coast '60s roots. They sound like the Beach Boys growing up in Brooklyn or Franky Valli stoned on glue at Malibu High. The success of these slow love songs relies on Joey's voice. Glue-induced nasal perforations give Joey one of the sweetest whines in Rock. He rivals the Waitresses' Patti Donahue ("I know what boys like") for sheer nasal New York snottiness.

Dee Dee's two favorite songs off the new album are two near-psychedelic tunes: "Highest Trails Above," which he wrote, and "Time Has Come Today," a classic by the Chambers Brothers (who weren't all brothers either). The latter is their best cut on the album. Joey was born to sing lines like "I'm thinking about the subway" and "My soul has been psychedelicized." The song is at once defiant, benign, and kind of dumb—the perfect vehicle for the Ramones.

But psychedelic songs and power-pop producers haven't tamed the Ramones. (They're not singing "I wanna be sedated.") Dee Dee penned fully five delinquent-teen anthems ("I've been on a songwriting streak lately") for *Subterranean Jungle*. With lyrics like "I am a teenage schizoid/Pranks and muggings are fun/Psychotherapy/Gonna kill someone," no one will mistake them for Christopher Cross.

Especially not live: spurred by Johnny's relentless guitar onslaught, the Ramones' live show runs like clockwork—very fast, very loud clockwork. They are the very best in bad, clean fun.

"Do you have any final words for your Santa Cruz fans?" I asked Dee Dee. "Yeah," he said, "Tell them we haven't sold out. We're trying to do the best we can. And if they want to have fun, tell them to come see us. 'Cause I think we're the premiere hardcore dance band." Gabba-gabba-hey.

Dirty Conspiracies...

by Sharan Street

The death of John F. Kennedy was a tragedy that stunned a nation, a sad event which still affects those who admired the president. But there's a humorous side to the tragi-comedy in the rash of conspiracy theories that proliferated after Kennedy expired. For those of us too young to have pored over the Warren report, there's a new movie out that spoofs our nation's obsession with J.F.K., resuscitates the second-gunman theory, and fingers a variety of villains, from the CIA to Cuban mobsters.

But don't try to make any sense of William Richert's *Winter Kills*, because both director and cast have their tongue firmly in cheek. Within this wildly careening tale, Richert lampoons mega-corporations, mobsters, the police, and conspiracy buffs—anything that stands still enough for him to get a shot at it. Some of his arrows are well-aimed, others merely wing their intended victims, but there's more hits than misses in this light tale about America's dark underbelly.

Baby-blue-eyed Jeff Bridges is Nick Kegan, son of the powerful multi-millionaire Tom Kegan (John Huston), whose brother, the former president, was assassinated 19 years ago. Nick becomes embroiled in the unsolved crime when he hears the deathbed confession of a second gunman who tells him where the rifle that really shot President Kegan is located.

Once Nick goes in search of this historic weapon, he finds himself surrounded by dropping bodies, unable to tell the good guys from the bad guys. There's the all-knowing director of his father's financial empire (Tony Perkins), a small-time mobster named Joe Diamond (Eli Wallach), a grasping film queen/procuress (Elizabeth Taylor), a loony weapons manufacturer (Sterling Hayden), and a host of other characters.

The film's greatest strength lies in Richert's casting. The famous faces in the film are acting with-the-grain, and Richert uses their past performances to good effect. He gives the actors a free rein, and they really ham it up, parodying their screen images.

Huston towers over the rest of the movie in his ribald, lusty performance of a hoodlum-turned-pillar of society. He's the businessman at his most avaricious and unscrupulous, heading a company with an information-gathering system that rivals that of the CIA. Huston calls out a phalanx of screen depictions of tycoons, most notably his own performance as Noah Cross in *Chinatown*.

Bridges is equally well-cast as the upright and sensitive son of the patriarch. He's endearingly undone by the disastrous headstrong enough to be a member of the Kegan clan. And he's the perfect straight man for Huston's more outrageous lines.

Although the dialogue contains many gems, *Winter Kills* is not entirely successful. The tone veers erratically between the serious and the camp. Richert wavers between satire and seriousness, varying the pacing to ill effect. The plot is a rickety construction that can't support scrutiny, and the slower moments give the viewer time to realize this.

Richert's screenplay, based on a novel by Richard Condon, was shelved after a limited release in 1979. Such was the director's faith in his haphazard thriller that he's resurrected it for a second run. Though flawed, *Winter Kills*, with its crisp dialogue and jabs at corporate America, will find an audience among those who like their comedy black.

...And A Clean Slate

by Patrick Burnson

"We all kill what we love," says police chief Lucien Cordier (Phillippe Noiret) in Bertrand Tavernier's latest morality play, *Coup de Torchon*. There is indeed a good deal of killing, but exactly what or whom Cordier loves is never made very clear. It certainly isn't his shrewish wife (Stephan Audran), who has made a cuckold of him, nor his colleagues in the department who take turns humoring and humiliating him. Even his pert red-haired mistress (Isabelle Hupert) provides small consolation for this seemingly cowed and guileless constable.

Bourkassa Ourbangi, 1938, is a French West African village plagued by dysentery and seething with corruption. Yet it is a colonial society in which the members coexist rather amiably until Cordier becomes unglued. The semblance of order relies heavily on a matrix of small treacheries and petty deceits which everyone, according to their convenience, chooses to ignore. When confronted with any philosophic questions (and there are many raised in this characteristically didactic film), Cordier quickly dismisses them with a shrug and a "you may be right but you may be wrong" rejoinder. This pacific attitude changes suddenly, and rather unexplicably, from benign neglect to wrathful vengeance—a punishment meted out not only for himself, but for what he perceives to be Christian justice.

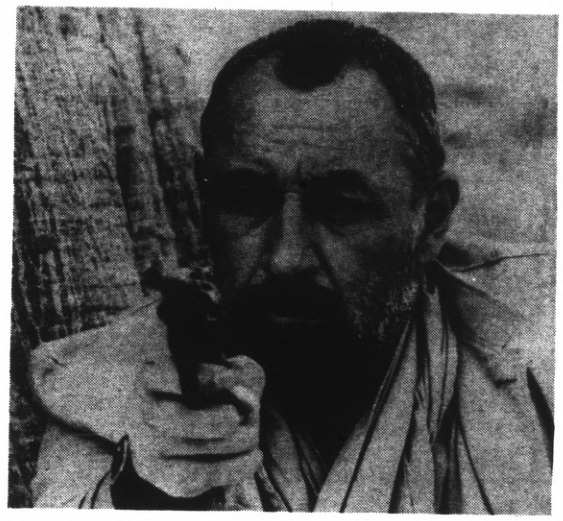
The town's two brash and dapper pimps are Cordier's first victims, an abusive wife-beating husband the next. But the subsequent murders of others make less sense and are harder for anyone to explain. By story's end our doe-eyed executioner appears quite mad, though still seeking some sort of absolution from a school teacher (Irene Skobline) he's been chastely courting.

This summary may sound grim—and it is. The plot, adapted from American novelist Jim Thomson's *Pop. 1280*, is a mishmash of existential longing and dread which tries to address the big issues of good and evil through the actions of a single vigilante. But it is also achingly funny in parts, in the way that Albert Camus could be when skirting the abyss.

Noiret, who must by now be among the best known French stars in this country, is certainly Tavernier's favorite. Together, they've made five films, firmly establishing an actor/director symbiosis as enduring as those of Fellini and Mastroianni, or Scorsese and DeNiro.

"Phillippe Noiret," says Tavernier in the program notes, "is one of the actors who enable me to give the freest expression to my feelings and most intimate doubts. Thanks to him I can talk about myself. He is my autobiographical actor."

Viewers who have seen *The Judge and the Assassin* and *The Clockmaker* may feel that this latest collaboration is some kind of sequel, an ideological soulmate bringing to light the collective culpability of social wrongs. But *Coup de Torchon* (which translates into *The Clean Slate)* is better than either of these two, and certainly strong enough to stand on its own.



The film score, composed by Phillipe Sarde, is a masterful blend of tension and release, a combination of swing, tango, and bizarre circus music serving to propel the narrative along its rocky course. Equally effective in sustaining mood and ironic tone is the Senegalese setting where the movie was shot. Its vibrant and impressionistic wash of color tends to obscure the literal significance of Black and white class distinctions until some cruel colonial act or offhand remark suddenly reminds us of the historical context.

Every small role is performed with conviction, and there is not a single weak link among the supporting cast; but by the same token, there aren't really any big epiphanic scenes either. What we get, finally, is an ambiguous yet highly satisfying story of one man acting out the murderous intent of those to whom he is the closest.

Python's Life:

I Have Nothing To Declare But Their Genius

by Richard von Busack

Although there is a general unfounded suspicion that collectives don't work in the real world, there's no arguing that the combined talents of Britain's John Cleese, Eric Idle, Michael Palin, Terry Jones, and Terry Gilliam (better known as Monty Python's Flying Circus) make up the funniest collective alive. The Python's newest film is, to avoid mincing words, dynamite, and although we never do find out what *The Meaning of Life* is (beyond some not too veiled suggestions that death is a far better fate than living in the modern world), the Pythons offer up a brilliant, searing, and hysterically funny portrayal of a civilization on the brink of collapse.

Beyond the excellent scripting and characterization (the troupe portrays at least 50 different characters), the movie is extemely handsome. The film is the Python group's most expensive to date, yet I can't recall a recent movie where the money seems to have done as much good. The special effects, especially during the pre-title sequence about bloodthirsty insurance agents, are absolutely awe-inspiring. Yet this is true of the whole film; beyond the humor of *The Meaning of Life* is an underlying audacity and clarity of vision that can only be called genius. The Pythons have produced a true comedy of horrors, to be sure, but they have also created a savage indictment of the cruelty and futility of the world in such an expert fashion that it will be envied by serious filmmakers everywhere.

It's difficult to critique *The Meaning of Life* on a number of counts; first, because of its format (a series of sketches dealing at least nominally with the title), because of a reluctance on my part to spoil the jokes and to dilute the shock/impact of certain of the sequences (the squeamish are advised to go see *Man, Woman and Child* instead). In general, however, I would say that the "Mr. Creosote Dines Out" sequence is the best statement on the subject of food since Swift's "A Modest Proposal"; the organ transplant episode is both a graphic warning about signing the pink card on the back of your driver's license and a showcase for Eric Idle's "Galaxy Song," which is destined to be more of a classic than "The Lumberjack Song" and "Look on the Sunny Side of Life" combined. And their vision of the afterlife will haunt me until I finally reach it.

I recovered from anglophilia at the same time I overcame other adolescent diseases, but I feel obliged to comment that such a film as *The Meaning of Life* could not have been made by Americans because of a variety of reasons—fear of pressure groups (such as those who would be offended by the superb pro-choice sequence) or any of the other reasons for cinematic cowardice in this country, where all comedy is reduced to the humor of the more cars colliding, the better. Above all things, *The Meaning of Life* is a film of great courage, which will give all who see it the strength to persevere. See it now.

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ANNOUNCEMENTS

CHANGE OF PROGRAM OF STUDY: May 2 is the last day to DROP a course with $3 fee. Office of the Registrar.

BREAD AND BARTER, a unique Bartering community, will be having a Potluck Membership Meeting for everyone interested in alternatives to spending money ($$$). Everyone is invited, just bring something to eat and your own placesetting. San Francisco Federal Savings Bank, 1995 41st ave. Sat. April 23, starting at 6:30pm. Please call David Leventer at 425-5667 for more information.

SANTA CRUZ BIRD CLUB—FIELD TRIP ANNOUNCEMENT Sunday, April 24, 1983, 9:00am. Mt. Hamilton Rd. and Smith creek. Carpool at the SC County Government Center at 7:15am or follow Highway 17 to Tully Rd., out Tully Rd to Quimby. Follow Quimby to the Smith Creek Fire Station. Leader: Bob Hargis. Phone 462-3488 for more information.

THE NEIGHBORHOOD FOOD CO-OP will hold an open house on Sunday, April 24 from 11am to 5pm. There will be a special food-tasting demonstraton featuring delicious, nutritious and inexpensive soy dishes such as tempeh, tofu pate and three types of miso. The Neighborhood Food Co-op is located at 328A Ingalls, Santa Cruz (between Fair and Swift, two blocks from Mission St.) For more information, call 426-1299 between 11am and 7pm.

NOTICE....TO CONTINUING UCSC STUDENTS who received a deferment of the $100 Educational Fee Surcharge for the Spring 1983 Quarter: All surcharge fee deferments issued for the Spring Quarter between Feb. 28 and March 18 are payable at the Cashier's Office, 102 Central Services, no later than *Friday, May 13.* Payments made after the due date will be subject to the *Sundry Debtor Late Payment Charges.* Upon request prior to May 13, the due date may be extended to August 1. Requests for extension are available at the Student Loan Collections Office, 203 Central Services. Failure to pay or apply for the extension will result in a HOLD on your Fall 1983 registration transcripts.

NEED CHILDCARE? The Children's Center at Family Student Housing has limited childcare openings for children (2-5 years) of UCSC students. Please call 429-2967 for further information.

DID YOU KNOW that there are over 600 women 25 and older studying at UCSC? Did you know that there are many options for women who want to pursue a degree but also want to have time for their families? Come to the free lecture *Feed Your Brain: Opportunities at UCSC* at the Santa Cruz YWCA April 21 from 7:30 to 9:00pm with Ceiny Carney and Sharon Dirnberger, UCSC Admissions counselors.

TAO RHYTHMICAL TO PLAY FOR NUCLEAR FREEZE BENEFIT DANCE Tao Rhythmical and Special Fun (formally Catalpa) will play a benefit dance for the Nuclear Weapons Freeze on Friday, April 22 at the Vet's Hall. Music starts at 9:00pm. For more info call 429-8755. Tickets are available at Cymbaline Records, the Nuclear Freeze Office and at the door. Cost: $3.50.

THE 7TH ANNUAL SPRING WILDFLOWER SHOW will be held Thursday through Sunday, April 21 to 24, 10am to 5pm at the City Museum located at 1305 E. Cliff Drive, Santa Cruz. The public is encouraged to attend on Thursday and Friday to avoid the crowds. For more information call 429-3773.

IN THE NUCLEAR SHADOW: *What Can the Children Tell Us?* A 25 minute film documentary from the producers of *The Last Epidemic* will be shown April 26, 7:30 and 8:30pm at Louden Nelson Commuity Center, Santa Cruz. Free admission. For further information contact 425-5609.

THE CABRILLO COLLEGE Chamber Singers, under the direction of Allen Illick, will perform a concert of renaissance choral works at Mission San Juan Bautista April 24. The concert will begin at 4pm. Admission is free.

A BENEFIT FAMILY SONG FEST is being planned for Sunday afternoon, April 24 by parents from Cabrillo College's Children's Center. The concert is scheduled from 2:00-4:30 at the outdoor amphitheater adjacent to the College Center on the Cabrillo campus. Proceeds will go toward the Cabrillo Children's Center Scholarship Fund. A drawing for donated prizes also will be held at the concert. Tickets are $4 for adults and $1.50 for children, and will be sold at the gate. In the event of rain, the concert will be held May 1.

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Scotch Treat

by Ann Starrs

It isn't often these days that you can leave a movie theater and feel completely satisfied with the film you just saw. But that is exactly the sensation that *Local Hero*, a new comedy from Scotland, elicits in the viewer. Every line, every gesture, every scene seems just right; and the cumulative product is one of the most delightful and memorable film experiences I've had in a long, long time.

Writer-director Bill Forsyth has created a comedy that is funny not because it contains jokes about sex or embarrassing situations; the style of the humor is original, and the comic moments are often totally unexpected. Yet it's not an insistent, demanding type of humor; and in its understated fashion, it is more genuinely funny than anything coming out of Hollywood.

The story sounds like the perfect subject for a Jane Fonda let's-get-worked up-about-injustice movie: the Houston-based Knox Oil and Gas company wants to buy a small fishing village in Scotland to build a refinery. MacIntyre (Peter Riegert) is chosen to go to Ferness village and organize the deal. His boss picks him partly because of his Scottish name, but Mac confesses to his friend, "My folks changed their name when they got off the boat from Hungary—they thought MacIntyre was American."

Mac flies to Scotland and is driven to Ferness by a young Knox employee named Danny Olson, whose long-limbed awkwardness and youthful infatuation with a woman named Marina, a Knox marine biologist researching the area, provide both comedy and romance to *Local Hero*. The two arrive at the village, check in at its only hotel, and the magic begins. Slowly, gradually, Mac falls under the spell of Ferness—its streets, its people, and most of all its simple natural beauty.

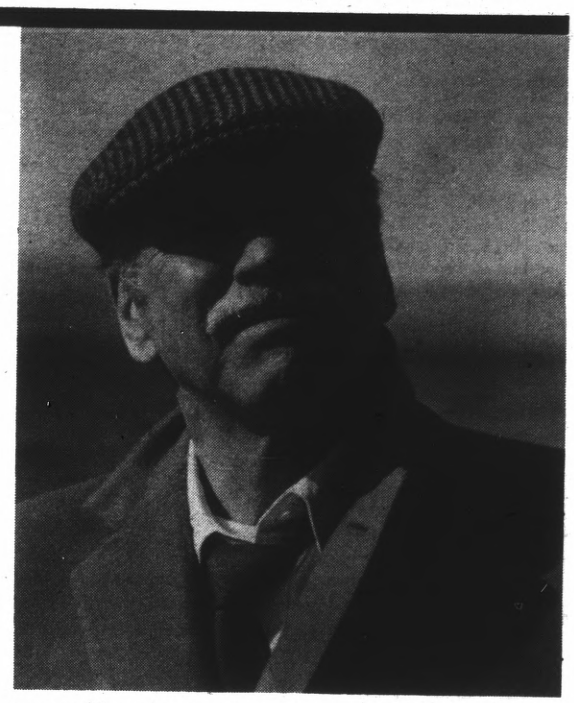
Not that he doesn't resist; shortly after their arrival he tells Danny, "Don't know why I'm here—I'm more of a Telex man... I need electricity." He and Danny walk along the beach—still wearing suits and expensive shoes—and against the background of a gorgeous sunset, list the wonder products of oil: dry cleaning fluid, fertilizer, nylons, and detergent. And you know that none of these things will ever contaminate such a setting.

But that's all you can be certain about in this film full of unexpected little twists. In most directors' hands, the story would have become the didactic tale of a small courageous community fighting the big, evil, profit-hungry oil company. But Forsyth isn't your average director; and in his film the pressure to buy the land and build the refinery comes not from Knox headquarters but from the villagers themselves.

In the idyllic setting of Ferness, Mac waits for his liaison, hotelkeeper-accountant-town spokesperson Gordon Urquhart, to feel out the village inhabitants and find out what price they will take for the land. The wily Gordon isn't telling Mac that the villagers can't wait for the deal to go through; they're afraid that if Gordon waits too long, this opportunity for an unbelievable amount of money will slip through their fingers.

As Mac and Danny wait for the villagers to reach a decision, they have little to do except talk to the people and roam the beach. Danny haunts the rocks waiting for Marina (Jenny Seagrove) to emerge from the waves in her scuba diving gear; Mac hunts for sea shells, and together they spend time skipping stones over the bay.

Forsyth's previous work, *Gregory's Girl*, had a similar low-key, unobstrusive style of comedy; but *Local Hero* is a more professional, coherent work, which retains all of the charm of the earlier film and adds even more. The acting deserves much of the credit for this. As Mac, Peter Riegert embodies to perfection the corporate man who evolves into a real human being. His acting is subtle; Riegert makes Mac lovable through the wonder in his eyes and voice as he watches his first meteor shower, and through his drunken enjoyment of a town celebration. Denis Lawson is equally



memorable as the smooth straight-man Gordon, who doesn't allow his growing fondness for Mac interfere with his single-minded pursuit of the maximum possible amount of money. Lawson's Gordon has a mysterious, impenetrable air; he seems to be the only person in *Local Hero* who knows exactly what is going on, and is in control of the situation. Burt Lancaster is suave and imperious as Felix Happer, head of Knox Oil, although his performance doesn't deserve the publicity the film promoters are showering it with.

With help from some talented actors and a larger budget, Forsyth was given the freedom to make *Local Hero* a true masterpiece. His love for Scotland, and his familiarity with the quiet beauty of its land and characters, is conveyed in every scene. He is a young director, and with this as an example of his potential, one hopes he is a prolific one.

Mr. Goatlips

"USE THE BIKE PATH, ASSHOLE!" the driver shouted at me as I careened past his car, narrowly missing the chrome door mouldings. "UP YOURS, FUCKHEAD!" I rejoined, pedaling around a chuckhole the size of a wading pool. *You* use the bike path, *I'll* use the streets and the sidewalks, scattering pedestrians and skateboarders alike. I'd forgotten how much fun these things were; I hadn't been on a two-wheeled vehicle for years, as penance for having lost a costly moped to a Berkeley moped thief—may the devil rot his soul. But I understood the point of bicycles now; they rule this town. I began to daydream about a possible career as a bicycle messenger in San Francisco. How many times had I seen businesspeople leaping to safety as a thrash-bike driving messenger came tearing down the sidewalks? Now, that's entertainment! Lost in reverie, I hit a metal plate in the street and went tumbling into the asphalt.

Nursing a skinned knee and bruised pride, I arrived at my destination near the yacht harbor a half hour later. It was the Santa Cruz City Museum, a tiny replica of the Jefferson Memorial located in a vest pocket-sized park facing the coast. I had arrived propitiously early; the demonstration of sheep shearing had not yet begun.

Whenever I happen to talk about my deep interest in sheep, I am always rebuffed with the witty response "HAW HAW HAW, you probably want to screw them, huh?"

While a drink poured down the back of the neck usually terminates the discussion there, I feel that I should go into a little detail about my love for *ovis domesticus*, a love which is not in the least erotic. Anyone who has admired the cool dignity, the gentleness, and the spirituality of the average sheep has also observed that these noble qualities are usually absent in their human masters. Now, as I tried to catch the attention of a pick-up truck full of the beasts, I understood again why I had become fascinated with them. Why cows and not sheep should be sacred to Hindus was quite beyond me;

KARIN VICTORIA

the contentment of the animals was like a call to abandon the material world and to ponder the infinite.

I was scratching one of the sheep, a handsome two-year old Lincoln/Corriedale crossbred ewe, when a young, neurasthenic mother of the sort one sees walloping her kids in K-Marts held up her child to admire it. The benighted infant burst into tears, disturbing both me and the sheep. I was about to say something harsh when the master of ceremonies announced that the shearing was about to begin. Calling a crowd to examine a Rube Goldberg device which he claimed was the state of the art sheep barbering equipment, he began by dispelling a few common illusions the crowd may have harbored about the woolly race.

While the sheep were not exactly overjoyed to be fleeced, he said, it was not painful to them. Did they bite?, one of the crowd asked. Like rabid weasels, I muttered crossly, but I was drowned out by the shearer who said that they had been known to nibble on the legs of his coveralls, but as they were lacking in upper teeth, the amount of discomfort they could cause was minimal.

Without further ado, the shearer and the sheep's owner went to the truck to wrestle out the first subject. As they approached the truck, I marvelled again that the sheep moved in unison away from the intrusive humans, understandably suspicious of man and his ways. Sheep –107 (I could tell her name from the tag in her ear) sank to her knees in flawless civil disobedience style. She was dragged out onto the sidewalk, baaing in protest, and taken to the platform. Having witnessed several "sheep tipping" competitions at a dozen or so county fairs, I was especially impressed by the grace with which the shearer had the ewe on her rump and in position before the beast knew what was going on. She gravely refused to acknowledge what was happening to her and made no struggles as the shearer turned her in every conceivable manner, pinioning her and taking the fleece in one large piece.

Within five minutes, the sheep was as naked as a jaybird and back on all fours. I was astonished at how neatly the thing had been achieved and joined in with the applause for both sheep and shearer. Once wrestled back into her truck and with her fellows, she resumed the look of bemusement which I had so envied a short few minutes before. Saying a fond farewell to the ewes, I pedaled off, searching for fresh chuckholes and pedestrians.

Looking back at the afternoon, I reaffirmed my plans for retirement; to have a rambling Victorian farmhouse with a few acres of pasturage, a balcony overlooking the same, two stereo speakers a helicopter could land on, a well stocked bar at easy reach, and a tripod-mounted machine gun to protect my flock from predators. There I can loll away my days, watching my fleecy charges graze and descending into senility. That is, if I'm not struck down by a car first.

Incidentally, if you need your sheep clipped, call Joe Mattingly at 724-4945—he's a genius with the shears.

ANNOUNCEMENTS

continued from page 24

GRADUATING SENIORS: How long have you been at UCSC? Local writer is trying to find the longest enrolled UCSC student who is graduating this June for a special article. Call Ed 423-8428.

HERPES SUPPORT GROUP MEETING: The effect of herpes on our self-image and how this affects all of our relationships will be the subject of the next Herpes Suppport Group meeting Monday, April 25 from 7 to 9:30pm at the Louden Nelson Center, 301 Center Street, Santa Cruz. The meeting is free of charge.

THE SIERRA INSTITUTE/WILDERNESS Studies program of UC Extension is currently accepting applications for Summer and Fall courses. Programs offer 5-15 units of academic credit and are located in the Sierra and the Pacific Northwest. These programs are very popular and fill rapidly. Summer enrollment deadline is May 9. Fall enrollment deadline if July 5. If you are interested contact the Sierra Institute at 429-2761 for more information.

WITHDRAWAL PETITION: MAY 2 is the last day to file a petition for withdrawal with partial refund of fees. Graduate Division/college office.

CABRILLO CLASS: Attitudes and feelings about death and dying will be explored in a one unit Cabrillo College course that will meet Saturday and Sunday, April 23 and 24 from 9am-5pm. The class will be held in Cabrillo's Fireside Lounge in the College Center. Advance registration is encouraged through the Cabrillo Admissions Office. A limited number of seats will be available for those who wish to register the first day of class. For registration details, interested persons should call 425-6201 or 688-3271.

SEXUAL ASSAULT: Are you a student, staff or faculty member at UCSC? Have you ever been sexually assaulted? Would you benefit from a regular group meeting for support and for sharing? We are exploring the level of interest for such a group which would include women and men who have been sexually assaulted. If you are interested, call Gill at x2721, UCSC Rape Prevention Education Program.

THE NUCLEAR WEAPONS FREEZE and the YWCA will present, free, a discussion entitled: WHAT ABOUT THE RUSSIANS—PERSONAL PERSPECTIVES ON THE SOVIET UNION on Tuesday, April 26, 7:30pm at the YWCA. School Board member Elizabeth Moore and Monterey County Freeze Coordinator Jacquelyn Smity, who recently returned from the Soviet Union, will speak.

HARD TIME SUPPERS, featuring authentically cooked Salvadoran dinners will be served Friday April 22nd from 5:30-8:00pm at the Santa Cruz YWCA on the corner of Walnut and Chestnut. The hard Time Suppers are a project of the Committee for Solidarity with El Salvador, and all money raised will be sent to refugee camps in El Salvador through a recognized agency. The Hard Time Suppers cost only $2.00. Formore information contact the Committee at 429-1039.

COOP ED INTERNSHIP PROGRAM: This is a partial listing of internships available with the Cooperative Education Office, room 205, Central Services. Please stop by or call x2368 or 2396, Monday-Friday, 8am-5pm, for more information. We also have a recorded telephone service available during non-office hours listing current internships, x2396. MONTEREY BAY AQUARIUM, CAMPUS TRANSPORTATION RESEARCH, NATIONAL LABOR RELATIONS, LOCAL MARKET RESEARCH, TOXIC WASTE RESEARCH, CALIFORNIA WATER POLICY RESEARCH, SUPREME COURT, JET PROPULSION LAB, AMERICAN CONSERVATORY THEATRE, DISNEYLAND.

CAREER PLANNING:

RECRUITERS COMING TO CAMPUS
Apr. 22 Fireman's Fund Insurance
Apr. 22 Baylor University
Apr. 25 Los Angeles Unified School District

UPCOMING TEST DATES
Apr. 23, GRE
Apr. 30, PCAT

APRIL IS HEALTH CAREER INFORMATION MONTH!
Scheduled speakers are:
Apr. 21 Gary Dolowich, Accupuncturist/M.D.
Apr. 22 Dr. B. Rankin, Director of Admissions, Baylor College of Medicine
Apr. 25 Anthony P. Giannotti, O.D.
Apr. 28 Susan Jennison, Nutritional Sciences

OPPORTUNITIES IN THE ARTS CONFERENCE:
All are welcome to this event on April 23 from 9:30am to 3:30 pm at Porter College. Sponsored by CPPC, Porter College, Co-op Ed., and the Art Board.

PRE-MED WORKSHOP
"Deciding on a Career in Health Sciences" will be the topic of discussion for two workshops led by Rosejoanne Cirincione CPPC Pre-Med Adviser. Join her April 27 & 28, 12 noon, at the Cowell A-frame. She has a series of workshops scheduled in April and May for students who will be applying to med school.

Call x2183 for info on any of the above.

CHANCELLOR'S DISCRETIONARY FUNDS are available for support of student projects. If you are a registered student with a project for which you need funding, pick up a copy of the proposal guidelines at the Campus Activities Office or the Chancellor's Office. THE DEADLINE TO SUBMIT YOUR PROPOSAL IS MAY 6. The next deadline for these funds will be in late Fall Quarter, 1983. Therefore, if you need a project funded before November 1, 1983, you must submit your proposal for consideration now. For more information, call the Campus Activities Office at 429-2934.

THE AFRICAN SOLIDARITY UNION (ASU) will be sponsoring an informal discussion on the current political crisis in southern Africa on Wednesday night, April 27 at Merrill College (classroom 102) beginning at 7:30pm. The discussion will include Carolyn Clark (anthropology) and James O'Connor (sociology), along with students and activists from southern Africa. A film will be screened before the discussion.

SINGLE PARENTS SUPPORT GROUP NOW FORMING. The group will meet once a week, probably at noon-day to be agreed upon, and will be facilitated by Rebecca Carter from the Counseling Center. If you are interested in joining, please call Women's Re-Entry at 429-2552 to sign up.

RAISE MONEY for your community group while promoting recycling with an ECO-Account. Beginning Friday, April 22, Ecology Action Recycling Center will pay groups for the newspapers and aluminum cans members bring in to recycle at 1260 17th Ave. Call 476-8088 for more information.

HAND (Helping After Neonatal Death) will hold its Parent Support Group for parents who have experienced a miscarriage, still birth or newborn death, on Wednesday, April 27 at 7:00pm at Eureka Federal Savings in Deer Park Shopping Center, Aptos. Free & Everyone welcome. For more information, call Lisa Jones 475-4188.

MARINE STUDIES: Please note an addition to the 1983 Summer Marine Studies Program brochure—not listed but outstanding faculty who will teach in MARICULTURE (BIOLOGY S155F) in Summer Session I this summer. Dr. Mike Moser will discuss fish; Dr. Judith Hansen, a UCSC Research Associate, will discuss marine algae; and Dr. Ray Markel, Research Associate at the Marine Bioassay Laboratory, will lecture on shellfish and crustaceans. For more information and/or a Marine Studies brochure, contact the Summer Session office, Classroom Unit, Room 107, or phone x2524.

WOMEN'S WORKSHOP IN THE WOODS: Join an all women's backpack into the Sierra June 10-17. All ages and levels of experience welcome. This is a part of my senior project. There is no fee and it should be fun. For more info call Debbie 429-8962.

CLASSIFIED

Calendar

continued from page 15

27 Wednesday

☐miscellaneous

AFSCME Celebration for National Secretary's Week. Noon to 1:00pm, Upper Quarry. Free.

Women's Re-Entry Brown Bag Lunch Series: Ruth Kaysing, a volunteer with the California Grey Bears, will tell how tis unique, non-profit organization began back in 1974 and what it accomplishes today. Noon to 1:00pm, Women's Re-Entry Lounge. Free.

Women in Science support group re-forming meeting: If you are a woman studying science and would like to join us, please come to this organizational meeting. If you cannot attend but are interested, call Corrine x2552. 4:00 to 5:00pm, Women's Re-Entry Lounge. Free.

TWANAS weekly meeting to organize for the publication of the quarterly newspaper. We welcome all interested students to come to our meetings. 7:00pm, Merrill 2.

Cooking for Packers. Find out if there really is life beyond "Top Ramen." Sign up in advance. $3. Call Karol x2806 for more information.

Asian American Student Alliance bimonthly meeting. 7:30pm, 325 McHenry Library.

Student Smile Society biweekly meeting is devoted to promoting three goals of a future looking society: space migration, intelligence increase, and life extension. 8:00pm, Merrill Baobab Lounge.

KZUT Campus Cable Television: 7:00pm, **Battle of Algiers,** this film depicts the Algerian rebellion against the french between 1954-57; 9:00pm, "The Rock and Roll-Wave Show."

☐lectures

As part of the Dynamics of Infection lecture series, Anne Arvin, MD, will speak on "Infection in the Abnormal Host." 7:00pm, Thimann Lecture Hall 3. Free.

☐miscellaneous

Art Exhibit: "East of this West," a senior photo exhibition of West Africa. 10:00am to 8:00pm daily, Porter College, Provost Gallery. Free

Ecumenical Campus Ministry weekly meeting. Is a study/action group dealing with individual response to the world hunger problem. 1:30am, University Religious Center (below Cowell Dining Hall). For further information call 426-6242.

Art Exhibit: Color and Handpainted Photographs by Anne Grannis. 12:00 to 4:00pm daily, Porter Bridge Gallery. Free. Exhibit ends May 4.

Intervarsity Christian Fellowship Manuscript Bible Study in the Gospel of Mark, led by Mark Houseman. 3:00pm, Cowell Health Center. Free.

Dream Group weekly meeting. Discover the inner wisdom of dreams and how they can be used for more personal growth and making life choices. 3:30pm, Health Center Conference Room 4. For further information contact Cindi Donald at 427-0778/426-6242.

"Applying to graduate school;" UCSC's Psychology undergraduate advisor, Mark Neenan, will outline the steps in applying to psychology graduate programs. 7:00pm, Stevenson Fireside Lounge. Free.

Chinquapin Contributors Reading. 7:30pm, Kresge Commuter Lounge. Free.

KZUT Campus Cable Television: 7:00pm, **Eclipse,** an Antonioni film set in the barren milieu of Italy's upper bourgeousie. A Superb Film!

28 Thursday

☐movies

As part of the Film and Politics Film Series with visiting instructor Saul Landau, a double feature: **Land of My Birth** and **Steppin'.** 7:00pm, Classroom Unit 2. $2.00.

Help Wanted

CRUISE SHIP JOBS! $14-28,000 Caribbean, Hawaii, World. Call for Guide, Directory, Newsletter. 916-722-1111, ext. SANTA CRUZ.

Jews! Tell us how you feel; help with research project. Call David, 458-2070, MWF after 7:00PM, TTH after 9:00PM, SS all day. CONFIDENTIALITY GUARANTEED.

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Instruction

WRITING ABOUT OUR LIVES—Workshops for women who write or would like to led by Ellen Bass. A place to share our lives and work, our support, our creativity. Beginning May 10, 1983, Tuesdays 1-4, or May 11, 1983, Wednesdays, 7-10pm. Beginning and experienced writers welcome. 475-2318.

Tired of worrying if and when your period's coming? Learn to predict your fertile times in the Ovulation Method of Birth Control classes. Women's Health Center 427-3500

ARTISANS OF LIGHT presents free class series on Holy Qabalah and Tarot. Class meets every Thursday, 8:00PM, 131 Echo St., Santa Cruz. Info 423-9892

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For Sale: FUNKY OLD CAR. This '64 Rambler is an American classic in the truest sense. Great for hauling, cruising, and attracting curious stares. Runs well too. $450 Anthony 426-5331.

POTTERY SECONDS SALE Over 20 Local Professional Potters. April 23 & 24, 10-5PM SANTA CRUZ ART CENTER 1001 Center Street

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Health

HEALTH COUNSELING—MONEY BACK GUARANTEE. 408 429-3020

HAVE MENSTRUAL PAINS? CHINESE WOMEN DON'T. TANG KWEI IS A CHINESE HERB THAT RELEASES WOMEN FROM THE DISCOMFORTS OF MENSTRUATION. CALL LEAH 427-1570 FOR DETAILS

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Housing Available

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Housing

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Personals

Trouble with **drinking?** Campus Alcoholics Anonymous; meetings Fridays, noon, Health Center

Train Travel

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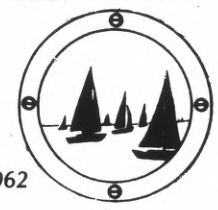

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Please mail to: **City On A Hill**
Stonehouse, UCSC
Santa Cruz, CA 95064

Paths to Peace

A conference which seeks to present the widest spectrum of views on how to achieve and maintain peace. Our goal is public education and the encouragement of informed debate on this critical issue.

Sunday, May 1, 7:30 PM
Holy Cross, 126 High St., S.C.
Dr. Thomas E. Ambrogi –Executive Director of the San Francisco Archdioceses Commission on Social Justice

Monday, May 2, 7:30 PM
Forum Bldg. Cabrillo College
Dr. Juergen Dedring—United Nations Political Affairs Office and Author of *Recent Advances in Peace and Conflict Research*

Tuesday, May 3, 8:00 PM
Merrill College, Dining Hall, UCSC
Francis Moore Lappe and Joseph Collins*—Founders of the Institute for Food and Development Policy and authors of *Diet for a Small Planet, Food First, Aid as Obstacle.*

Wednesday, May 4, 7:30 PM
PROGRAM TO BE ANNOUNCED

Thursday, May 5, 7:30 PM
Forum Bldge. Cabrillo College
Two speakers from the American Security Council Coalition for Peace Through Strength.
Dr. Gough Reinhardt (Lawrence Livermore Lab) "Peace Through Preparedness"
Colonel (ret.) Harvey Short "Peace Through Strength"

Friday, May 6, 7:30 PM
First Methodist Church, 250 California St., S.C.
Isabel Letelier: "Central America and Peace"
Senior Fellow of the Institute for Policy Studies and wife of assassinated Chilean Ambassador to U.S., Orlando Letelier

Saturday, May 7, 10:00 AM
Thimann 3, UCSC
Colonel Sam Dickens: "Crisis in the Carribean Basin"
American Security Council Coalition for Peace Through Strength

Sunday, May 8, 7:30 PM
Thimann 3, UCSC
Dave McFadden and Clare Greensfelder from Californians for a Bilateral Nuclear Weapons Freeze
"The Freeze Movement: Next Steps"

Saturday, May 7, 4 PM-6 PM, UCSC Quarry

Tom Paxton in concert
Sing For Peace

From April 30-May 14 there will be a series of free workshops held by individuals and groups from the community

(locations and times to be announced)

Craig Schnidler, Ruth Leveton: "Claiming Your Voice in the Nuclear Age"
Marge Frantz: "Women in the Peace Movement"
Mid-penninsula Conversion Project: "Military and Peace Economy"
Ray Grueneich and others: "The Draft and Militarism"
Don Saposneck, Jim Mandala, Bob Debolt: "Roots of Violence and Alienation"
Jules Archer, Rod Linquist, Bob Debolt: "Who Controls the War Machine"
Resource Center for Non-violence: "War Tax Resistance"
Resource Center for Non-violence: "Civilian Based Defense"
Danel: "How the Issues of War and Peace Affect the Local Community"
Phil Jacklin, Dick Linebarger: "Sure Fire Methods to Empower Others"
Frank Barron: "Thinking Creatively about the Nuclear Arms Issue"
American Friends Service Committee: "Programs at Home and Overseas"
George Levenson: "Bread not Bombs, Breadmaking as a Way to Peace"
Daniel Hirsch "The Gandhian Non-violent Way to Peace"
Wendy Martyna and others: "Parenting in the Nuclear Age"
Jules Archer: "The Hawk, the Dove, and the Eagle— History of the Peace Movement"
*Many more to be announced

For more info contact Andy Hsia-Coron

Attention Parents and Teachers:

Educators for Social Responsibility presents a series on Peace Education. All sessions at 4-6 PM and are free.

MAY 2: "Looking at the Issue," Vivienne Verdon-Roe
MAY 3: "Peace Education," Earle Reynolds
MAY 4: "Children's Creative Response to Conflict Resolution"
MAY 5: "The Paulo Freire Method of Teaching Problematic Subjects," Pia Moriarity
MAY 6: "Age Appropriate Curriculum," Jim Offel, Julie Lemoine, Dick Hebard

Admission and other information

Keynote Speeches: $4 per session for general public ($2.50 for seniors, students, low income)
*** May 3 session, Lappe and Collins, all will pay $3**

All workshops are free

Tom Paxton Concert: $5 for general public ($3 for seniors, students, low income)

Course credit available through UCSC Extension
2 credits for $90
Make checks payable to UC Regents

For further information contact:
Andy Hsia-Coron (408) 476-4861
Art Pearl (408) 476-1066 and 429-4045
Louise Gross (408) 429-2813